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Design

Keramic Studio

A MONTHLY MAGAZINE FOR THE
POTTER AND DECORATOR



Volume Seven

MAY 1905 to APRIL 1906 INCLUSIVE



KERAMIC STUDIO PUBLISHING CO,
SYRACUSE, N. Y.

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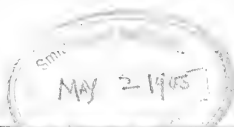
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KERAMIC STUDIO

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KERAMIC STUDIO PUBLISHING CO.
SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. VII, No. 1

SYRACUSE, NEW YORK

May 1905



THE Problem of the water pitcher in Morning Glories was a popular one and many interesting solutions were offered, the weakest points with most competitors being the shapes of the pitcher and the handle. A water pitcher should be "fat and squatty" so that it can hold a good supply of water and a large piece of ice, the handle should be simple and strong and large enough to get a good grasp. The top of the pitcher should curve inward slightly, this gives strength and avoids cracks and nicks.

The first prize was awarded to Minna Meinke, Rockville Center, L. I. The grey tones were finely balanced, the color schemes clever and original, the shape good although it might have closed a little at the top. The border was in good proportion to the piece, the design cleverly handled and simply treated.

The second prizes were awarded to Hannah Overbeck, Cambridge City, Indiana, and Austin Rosser, Butler, Missouri.

Miss Overbeck's pitcher was good in shape though the handle might have been better. The proportion of the border to the piece was also good, the design cleverly conventionalized from the morning glory seed, the balance of greys was good although the grey of the main motif was a little too strong.

Miss Rosser's pitcher was good in shape but the handle was too small and the mouth would not hold water an inch from the top. The greys were good and the design clever but not so restful as the other second prize.

Mentions were given to Ophelia Foley, Mary Overbeck, Minna Meinke, Austin Rosser and Alice Sharrard.

Miss Foley's color schemes were very fine, perhaps the best of all, but the designs were not restful, the lines moving in too many directions and the shapes of the pitchers were not very good and appropriate rather to a milk pitcher than to a water pitcher.

The pitchers submitted by Miss Mary Overbeck were better in shape but the handles were not well thought out. The designs were simple and good and the color schemes fair.

Miss Meinke's second pitcher was similar in shape to the prize one, though the handle was not so good and the greys not so well balanced, or the design so harmonious, the treatment was rather Egyptianesque both in drawing and color which was in rich green, blue and black.

The second pitcher by Miss Rosser was rather a milk pitcher and the mouth had the same defect as the second prize. The conventionalization was very clever.

Miss Sharrard's pitcher was also for milk rather than water, but as it was submitted without a color scheme it was impossible to judge of its full value.

We missed some of our old good competitors and hope they will enter the lists again.

✱

The Problem for the September competition, closing July 15th, will be a marmalade jar with a conventionalized decoration of bees. Studies of the wasp from "Art et Decoration" in this issue will be suggestive in this connection. The bee motif may be used alone or in combination with any floral motif. One section at least must be given in color.

LEAGUE NOTES

THE annual meeting will be held on the 10th and 11th of May as previously announced, but the date of the opening evening reception will be the 11th instead of the 9th of May.

The erection of a Fine Arts Building at Portland has given us more time, and we now hope to speed the Traveling Exhibition on its way before responding to that call. Mrs. Cross will keep members informed regarding it.

In the course of a week or ten days, the schedule for the Traveling Exhibition will be mailed to the clubs by Mrs. Bergen, Chairman of Transportation. The first nine places are listed, according to request, and time arrangements for others that have given no preference will be made with utmost care. The cordial replies to her letters augur well for our future.

BELLE BARNETT VESEY,
President.

✱ ✱

THE BEGINNER IN CONVENTIONAL WORK

[CONTINUED]

THE same method is followed where several colors or tones are desired. Where it is advisable to use a gold outline, the enamel or color had better be first fired as it takes skill and practice to put on a fine gold outline; if raised paste for gold is to be used it may be put on for the first fire after the decorator has gained a steady hand, then it may be gilded in the second fire, at the same time retouching the enamel or color where needed. However, after practice, the entire work can be done in one fire; when the enamels or colors are thoroughly dried the paste outline may be put on, avoiding touching; then where the paste is thoroughly dried the gold may be put on in two coats—for a flat gold outline three coats are safer.

When soft enamels are to be used it is better to do the raised gold work first and fire it, then put in the enamels, a second fire for soft enamels should be avoided although some stand a second fire.

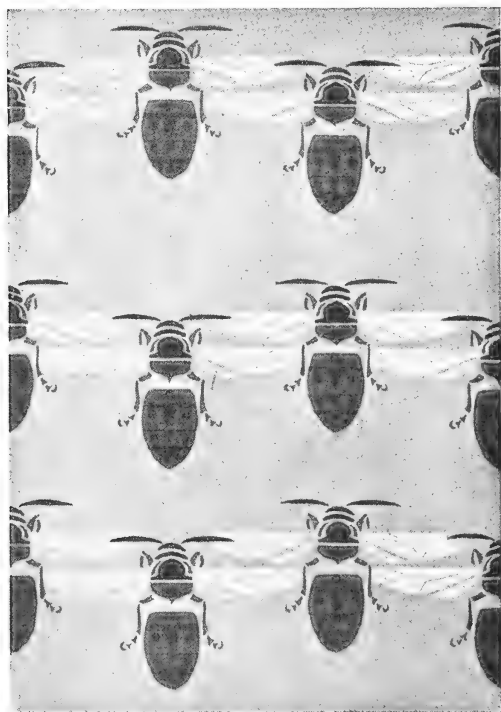
If the design is to be executed in lustre and gold with black outlines the method to follow is to put the lustre wherever desired, dry and clean off where the lustre overlaps the drawing, then put in the gold background or parts of design; dry thoroughly, clean out the outline with a knife or pointed stick where necessary. Then go over the outlines with your black paint twice before firing.

If the design selected is one of those carried out in the soft harmonies of the latest schools of decoration, the procedure is as follows: Tint the plate all over a soft cream or whatever prevailing tone you may have selected, sometimes the border is tinted a deeper tone than the center of the plate. After this is fired, draw your design and fill in the colors of the design, and if it is necessary go over the background color also. Then take your powder color and dust it over the painted portions to bring them together. An example will better illustrate this method. Take the bowl of the prize design child's set by Marie Crilley Wilson in the December KERAMIC STUDIO. First tint all over a soft cream tone and fire. After firing draw the design delicately with India ink, use as large a square shader as convenient, so as to avoid show-

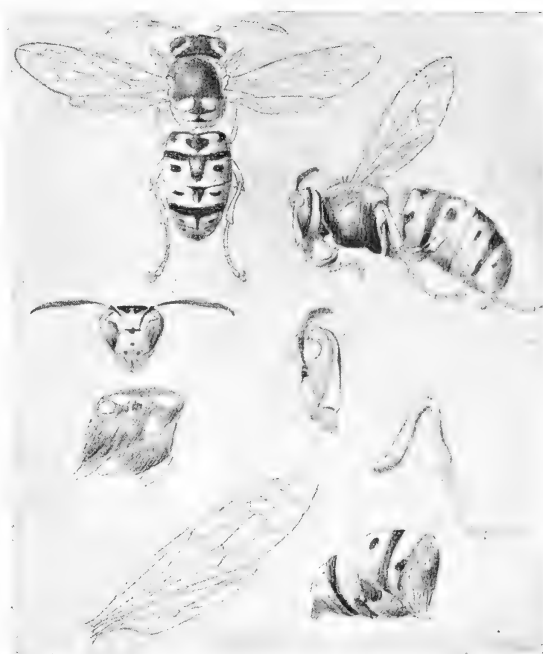
ing brush strokes, and lay in the house and grass plot with a thin wash of yellow brown, the roof, path and horizon line of trees with a thin wash of pompadour, the trees and outlines with royal green or moss green. Then take the yellow brown powder color and dust lightly over the entire border as much as the painted color will hold. After firing tint the plate delicately all over with pearl grey and then dust it with the same color and fire, if you find then that you have greyed your color too much you can repeat the work of the second fire. It is only by repeated fires that the desired softness of texture will be obtained. Any other color scheme can be worked out in the same way.

When heavy dusted color is used in a design it is always best to do the dusting first where desired, then clean out the parts not to have the dusted color. Do not dust too heavily or it will chip if not in the first, then in a later fire—rely on repeated dustings to get the desired depth of color rather than try to get it in one dusting. When gold grounds are used, they should be put on last and usually require two good coats for the first fire and one good coat in the second fire. Gold outlining may be done only on the white china or on fired light tones, or by the use of paste for raised gold. If enamel jewels are used, the paste settings are fired first and the enamel put in after the paste is gilded. Black outlines as well as gold usually require to be gone over twice, the second time being after every thing else is finished.

When used in combination with lustre, mix the powder black with a thin syrup of sugar and water, then the outline can be put right on the lustre without any danger to the latter. Unless extreme care is taken turpentine will run a little on the lustre and make a white edge to the outline. Directions for raised paste will be found in the January, 1905, *KERAMIC STUDIO*. An article on Enamels will be published next month.



DESIGN OF WASPS FROM "ART ET DECORATION"



STUDY OF WASPS FROM "ART ET DECORATION"

TREATMENT FOR PITCHER IN MOUNTAIN ASH BERRIES—(Supplement)

K. E. Cherry

OUTLINE design with black, and fire. Second fire. Light leaves: Moss Green, two parts; Grey for flesh, one part. Dark leaves, add to the above for light leaves, Brown Green. Berries: Yellow Red for lights, Blood Red for shadows.

Third fire. Oil the pitcher with special oil, pad this quite well, and when tacky (almost dry), dust through border, with mixture of three parts Pearl Grey, one part Yellow Brown. Below border with mixture of two parts Pearl Grey, one of Meissen Brown, one of Grey for flesh; use same color for handles and bottom.

Fourth fire. Retouch berries and leaves with same colors as used when laying them in, and strengthen the lower part of pitcher and very top edge and handle with mixture of Yellow Brown one part, Brown Green one part, Shading Green one part, and one of Grey for flesh.

NEW YORK EXHIBITION

An account of the exhibition of overglaze painting and pottery at the National Arts Club will be given in June issue. The exhibition will last until May 8th.

MORNING GLORY

F. B. Aulich

THIS frail but beautiful flower is not universally a favorite as the rose is, still I think it is so wonderfully delicate that one can not help admiring it. The center is the hardest part to paint. Use Rose for the lighter flowers and buds, Turquoise Blue, Dark Blue and Blue Violet for the dark. The background should be kept in airy colors like Blue Green, Yellow Green and Grey for white roses.



MORNING GLORY—F. B. AULICH

TEA AND COFFEE CUPS

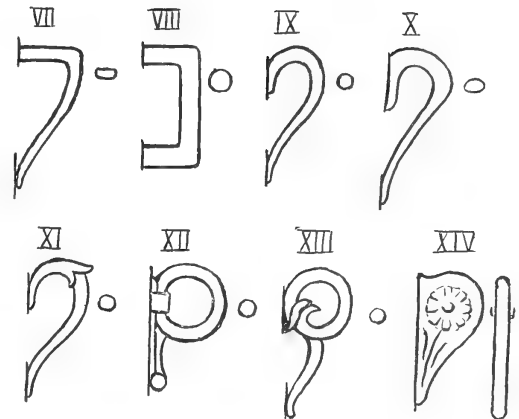
Charles F. Binns

IN the recent competition for a design for the decoration of a tea cup and saucer it was expressly stated that the shape of the cup itself was not part of the competition. The drawings sent in, however, suggest to a practical potter the idea that many persons who design decorations for pottery have but little idea of the methods by which pottery is produced or of the conditions obtaining in its manufacture.

In designing a decoration the first requirement is a knowledge of the form to which the surface treatment is to be adapted. This form should be a natural outgrowth of the method of manufacture and of the nature of the material itself. Every substance which is used by the artisan has its possibilities and its limitations, every method has, likewise, the same. By a process of elimination and evolution certain methods are applied to certain wares and a knowledge of these is the first need of the designer.

Cups are made by two processes, on the wheel or by casting and in both cases it is advisable if not absolutely necessary that the piece should be removable from a mold which is in one part. This means that no part of the cup is of larger diameter than the top and also that no part shall be so undercut as to bind in the mold. Molds can be divided vertically into two or three parts but this entails great expense in the manufacture. In the case of cups made on the wheel the use of the turning lathe makes it possible to change the outline quite appreciably after the cup leaves the mold. For instance in shapes II and IV a roll foot could be made by allowing a sufficient substance in the making and having the foot shaped by the turner.

A cup intended for casting should have as simple a foot as possible. The inside line of a cast cup is parallel to the outside line so that a prominent foot means a deep recess inside. Shapes I and V are suitable for casting, the others less so, No. II being very unsuitable because of the deep, narrow foot. Now it will undoubtedly be claimed that these shapes are not new. They do not pretend to be, but, nevertheless, shapes like these constitute ninety-nine hundredths of



all the tea cups manufactured for the simple reason that they have stood the test of time and have proved themselves.

Every now and then some odd shape is brought out which is new, but after one or two dozens have been sold it is relegated to a dark corner and the old favorite prevails once more. At the same time there are many variations which may be wrought in these shapes. The proportion of diameter to height, the play of curve, the height of foot, all afford an opportunity for the artistic mind. Only let the limitations of manufacture be borne in mind.

In handles a similar deficiency is observed. Not one designer in ten seems to remember that a handle is to be taken hold of. In a large cup it should be possible to put a finger through the handle, in a very small one it is possible to lift it comfortably between finger and thumb.

A handle is made in a mold which consists of two parts. These parts are pressed together and the handle is shaped between them. Nothing therefore is admissible in a handle which cannot be expressed in this kind of a mold just as a coin is formed by a double die.

Handles are classed in three groups, the open or bow handle (Figures VII to XI), the ring handle (Figs. XII and XIII) and the solid handle (Fig. XIV). The first of these is by far the most usual and is capable of wide variation. A few of these are given as are adapted to various shapes. No. IX is the simple form and is a very popular handle. No. XIII is heavy and only suited to large substantial cups.

One of the most popular handles is No. XII, this has been used constantly for the last thirty-five years, certainly, on cup No. III. The variation in No. XIII is considerably older but has never been so much in demand, probably because it is more difficult to make and less easy to use.

The idea expressed in No. XIV is very attractive but is only suited to small coffee cups because of the less certain grip which a solid handle gives. It is capable of great variation and lends itself well to decorative ideas.

In such wares as cups and saucers the idea should be to make them "livable." If one has to meet these things three times a day and to use them they must possess the quality of persistence. Not a passing acquaintance only but an intimate companion and hence not novelty but durability is to be sought—durability, not in the sense of resistance to shock but in that satisfying nature which makes one averse to change.

How much better it is to feel "I always liked that old tea set and am sorry it is broken," than to have to say "I am so glad that thing is out of the way at last, now we can get something nice."

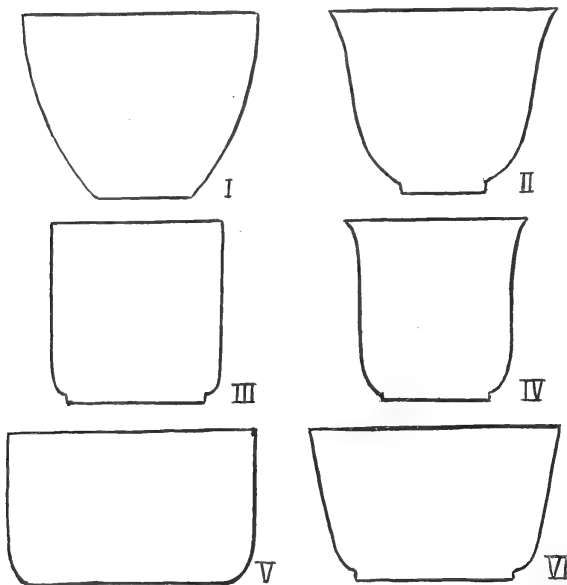
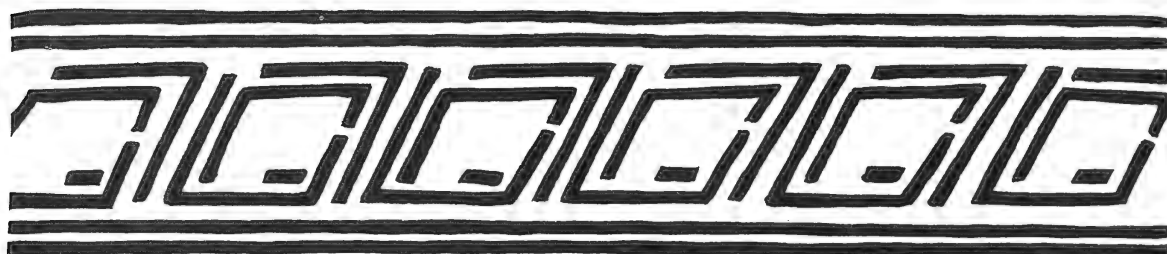
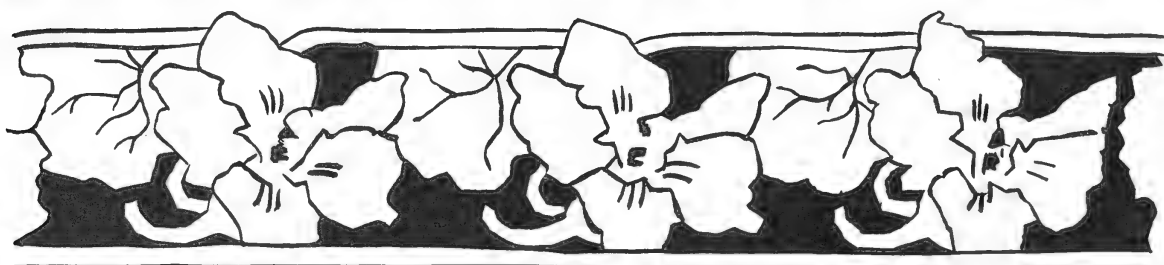
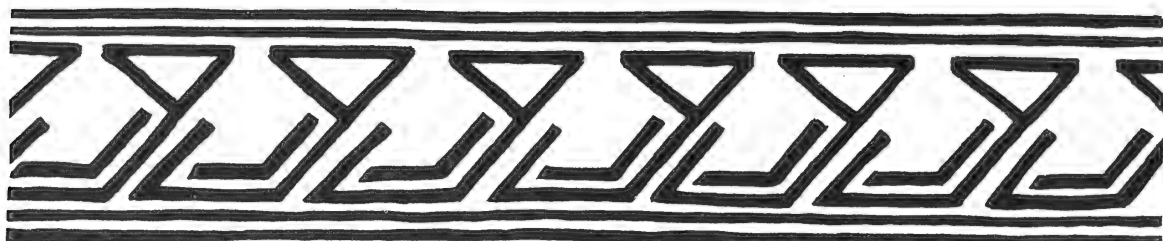




PLATE DESIGN IN GOLD WITH RED OUTLINE—LYDIA E. SMITH



BORDERS IN BLUE AND WHITE—S. EVANNAH PRICE

LOUISIANA
PURCHASE
EXPOSITION
CERAMICS
(CONTINUED)

ROBINEAU PORCELAINS

Mrs. Adelaide Alsop-Robineau was represented at the Art Palace by seven small experimental pieces. The illustrations show her later work. The body is of porcelain fired at cone 9. The glazes are mat, the only work of this kind at St. Louis being in the French section of the Art Palace and the Sèvres exhibition at "Le Petit Trianon."

The pieces are thrown by Mrs. Robineau and the designs carved—most of the decoration being of straight line ornament of Indian inspiration. The mat is quite different from any mat on a pottery body, having the texture rather of a fine skin, delightful to the touch. The colors are unlimited, the most frequently used being a soft light brown shading



THROWN PORCELAIN VASE 12 $\frac{3}{4}$ INCHES HIGH AND STAND IN MAT GLAZES—ADELAIDE ALSOP ROBINEAU



PORCELAINS, CRYSTALLINE GLAZES—ADELAIDE ALSOP ROBINEAU

from a grey cream to orange brown. Mrs. Robineau's crystalline glazes were not shown at St. Louis, but a few were shown and sold at the late exhibit of the Art Institute in Chicago. They are similar to those in foreign exhibits, being, in fact, inspired by the directions of M. Doat of Sèvres, the colors varying from blue and copper green, to yellow brown and pearly yellow.



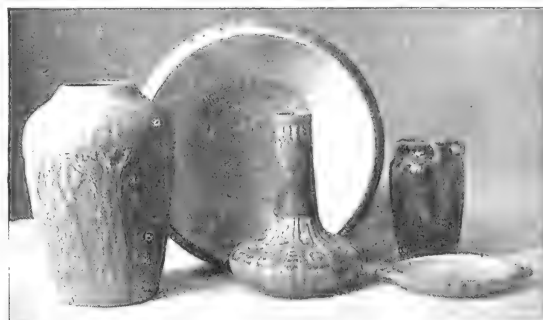
PORCELAINS, MAT GLAZES—ADELAIDE ALSOP ROBINEAU



PORCELAINS, CRYSTALLINE GLAZES—ADELAIDE ALSOP ROBINEAU

HENRIETTA ORD JONES

Henrietta Ord Jones, of the St. Louis Art School, showed four pieces of pottery in mat glazes, in the Art Palace; for these she received a bronze medal, but the most interesting part of her work was the exhibit of overglaze by her pupils in the Educational Building. These pieces were decorated in a great part from KERAMIC STUDIO designs, but the manner of application and the careful execution showed a guiding hand of unusual skill.



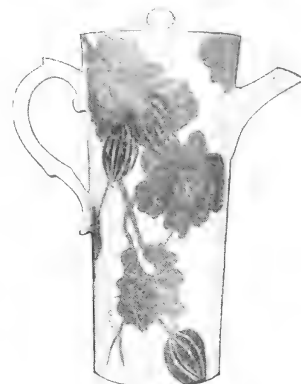
PORCELAINS, MAT GLAZES—ADELAIDE ALSOP ROBINEAU

OVERGLAZE PAINTING

In overglaze decoration at the Art Palace, New York was represented by Mrs. Anna B. Leonard, who received a silver medal for the work shown at the last exhibit of the New York Society. It is to be regretted that no other prominent New York decorators submitted work to the jury, for there are many to do us honor.



CHINESE PORCELAIN IN BLUES AND REDS
HELEN M. TOPPING



SAKI POT—MABEL C. DIBBLE

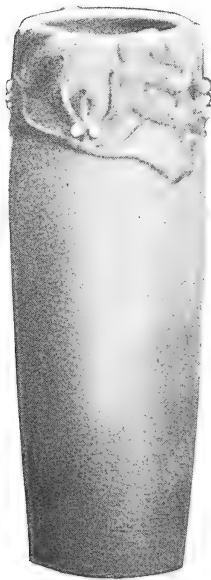
Chicago was represented by Miss Eva Adams, Miss Lillie Cole, Miss Mabel Dibble, Mrs. Frazee and Mrs. Frazer, Mrs. E. L. Humphrey, Mrs. Anna M. Sessions, Miss Helen M. Topping, Mrs. J. E. Zeublin, all members of the Atlan Club, whose careful execution and good taste in an oriental style of decoration are so well known.



BOWL—HENRIETTA C. ZEUBLIN

Kansas City, Mo., was also well represented at the Art Palace by Mrs. Mamie Baird, Mrs. Genevieve Coffman, Mrs. Laura Gerard, Mrs. McDonald, and Mrs. Dorothea Warren. These decorations also were mostly of the Chinese or Persian motifs. Other overglaze decorations of National League societies were shown at St. Louis, but were so scattered over the grounds that it was impossible to find them.

The Denver Society, we understand, exhibited in the Educational Building.



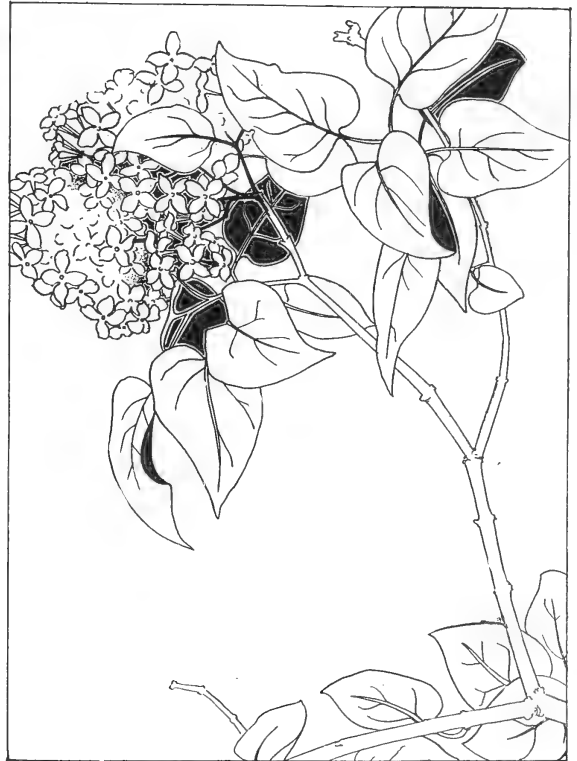
VAN BRIGGLE POTTERY

VAN BRIGGLE POTTERY

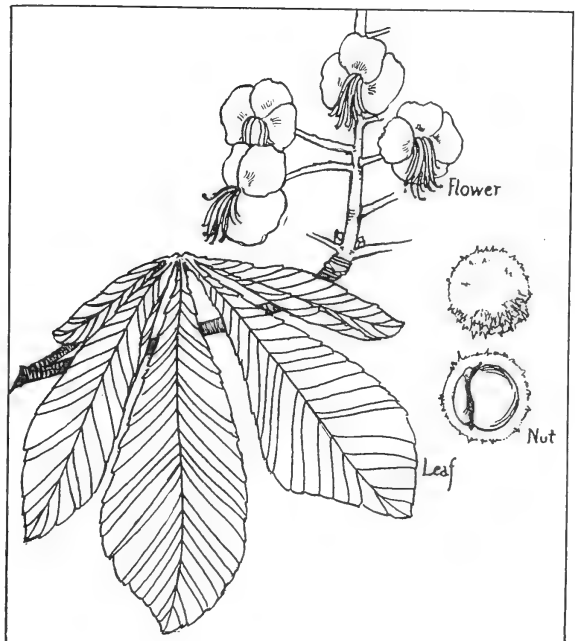
The Van Briggles pottery had a large exhibit of their familiar ware with its waxy mat finish in greens, browns, purples and other colors. The newest effects were quaint all-over patterns like figures from a cashmere shawl. The recent death of Mr. Van Briggles will be a heavy blow to the pottery, but his wife intends to continue the work. Mr. Van Briggles received a gold medal and his wife a bronze medal for work exhibited in the Fine Arts building.



We omitted to mention in April issue that Mr. Joseph Meyer of Newcomb college, received a silver medal at the St. Louis Exposition.



LILAC—RUSSELL GOODWIN



HORSE CHESTNUT—LUCIA A. SOULE



HORSE CHESTNUT DESIGN FOR INSIDE OF BOWL—LUCIA A. SOULE

Tint plate a deep cream tone and fire. Then execute the design in grey green and a dull red.



SPIDERWORT

Emma A. Ervin

THIS bright little flower seems deserving of a more attractive name and the common one of "Widow's tears" is even less attractive. The flowers I have found last summer from red to deep royal purple in color, making the plains quite blue with their abundance. Their simplicity is easily adapted to conventionalism both in color and form, the flowers being entirely blue with the exception of the anthers which are bright yellow on hairy stems of blue. The long pointed leaves seem to spread themselves so proud like to show the flowers, and are quite decorative in themselves often curling inward at the end.



STUDY OF GRAPES (Page 15)

Maud E. Hulbert

THE light grapes may be green, use Moss Green, Yellow Green, Brown Green and Shading Green, Warm Grey and Yellow Ochre. The darkest grapes blue, Deep Blue Green, Brunswick Black, Deep Violet of Gold and some Violet of Iron in the shadowy one and in the ground. The leaves a blueish green in the light and where the leaves turn over; browner and warmer greens in the deep places, use Deep Blue Green, Moss Green, Yellow Green, Brown Green and Shading Green, a little Chestnut Brown and Finishing Brown.

NUT BOWL IN FRENCH CHESTNUTS (Page 19)

Jeanne Stewart

THIS bowl will be more effective if painted in the dark brown tones in underglaze effect. The burrs should be painted in the soft dull greens shading into brown, using Yellow Brown, Brown Green, Pompadour and Chestnut Brown, with almost the same tones in the leaves. Inside the burr is to be seen sometimes a brilliant yellow which serves to throw out the dark brown of the nuts. Care must be had to use but a touch, a mere accent, as the inside of the burr is dull yellow brown shaded with a warm grey. Pompadour and Chestnut Brown are used in the nuts with high lights wiped out, over which a thin tone of Banding Blue is drawn in the second painting. Yellow Brown and Stewart's Chestnut Brown alone may be used in the background—the middle tone being made of a mixture of the two in equal parts.

To obtain the dark underglaze effect in the background pad on the same colors in third fire as used in the second and when almost dry dust on the powder color, with a piece of cotton, drawing the color lightly over parts of the design thrown into shadow.



PITCHER (Page 12)

Minna Meinke

BORDER background a bright green, (Blue Green and Apple Green); flowers, Violet with markings of Rose; leaves and calyx, Grey Green; rose line below edge and on handles, body, handles, outlines and edge of pitcher, a rich Green Black.

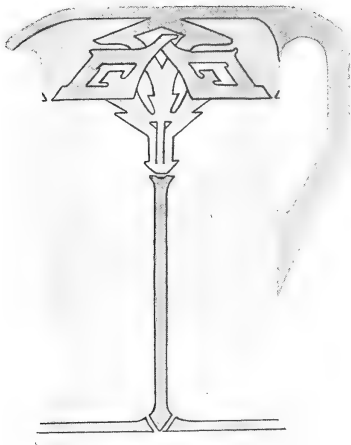




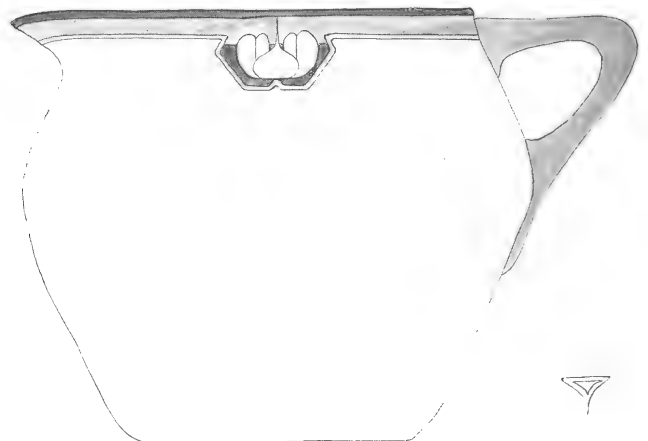
SPIDERWORT—EMMA A. ERVIN



FIRST PRIZE—MINNA MEINKE

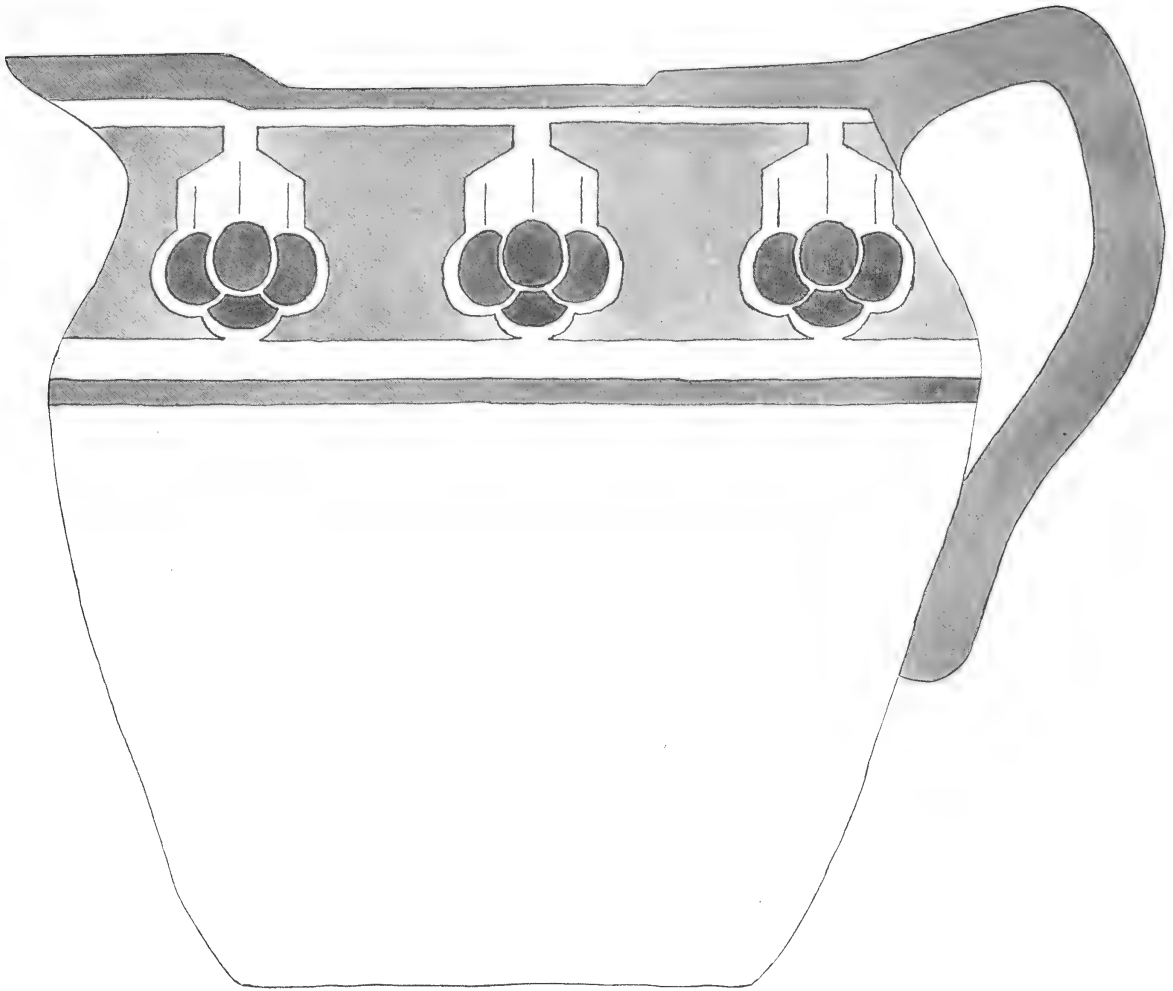


MENTION—AUSTIN ROSSER



MENTION—MARY OVERBECK





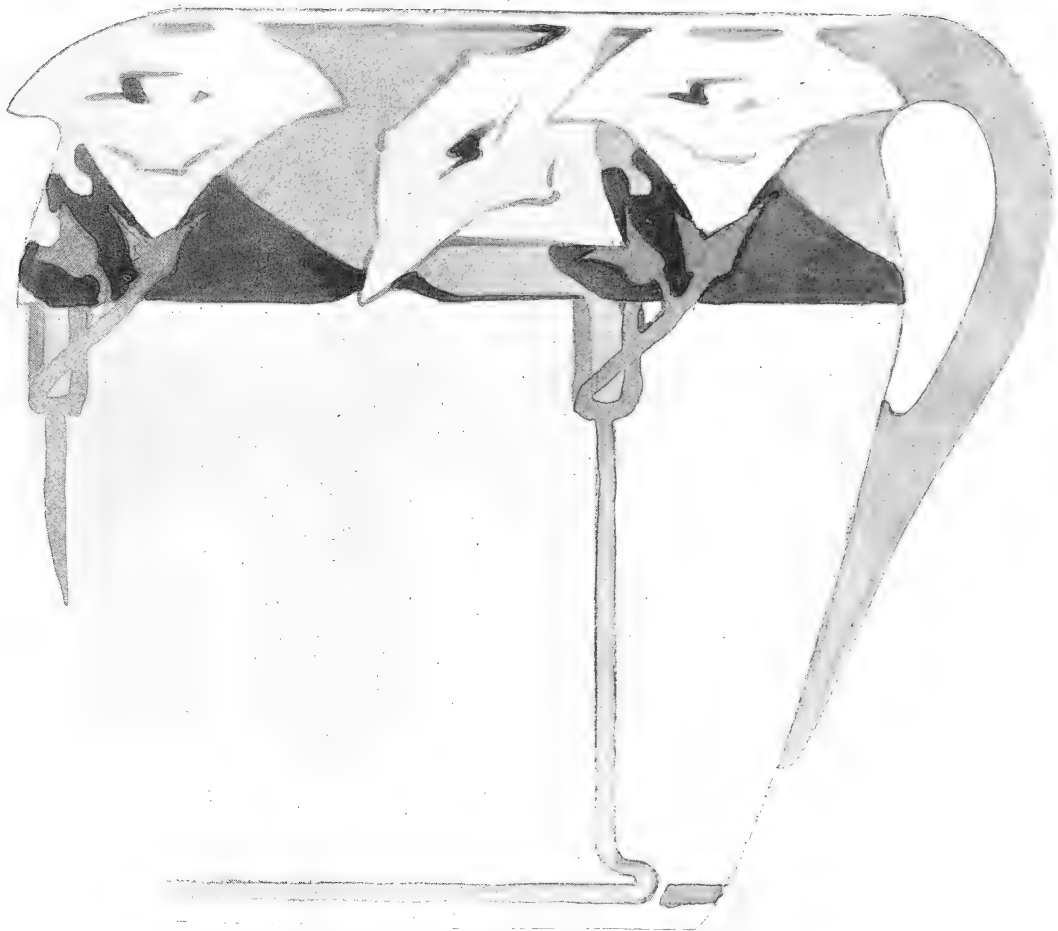
SECOND PRIZE—HANNAH OVERBECK



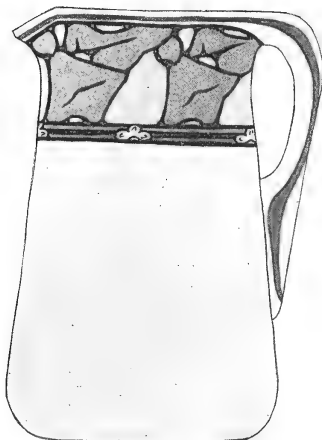
MENTION—ALICE SHARRARD



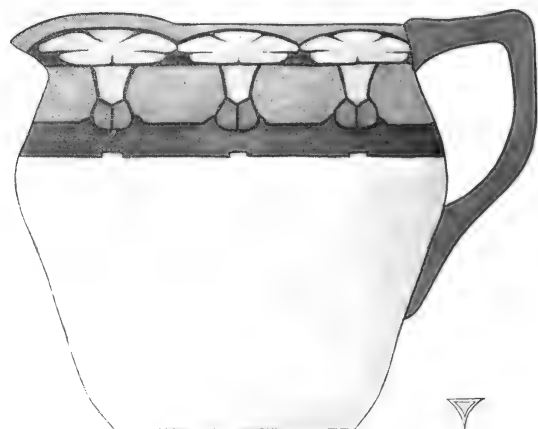
MENTION—MINNA MEINKE



SECOND PRIZE—AUSTIN ROSSER



MENTION—OPHELIA FOLEY



MENTION—MARY OVERBECK



GRAPES—MAUD E. HULBERT

ALGERIAN POTTERY

Randolph I. Gear

THE recent spectacle afforded by the rendering of homage to the President of France on the part of tens of thousands of the semi-wild tribesmen of Algeria has attracted much attention and may be of considerable political importance. Such events at any rate serve to increase public interest in that region of Northern Africa. Thus the origin as well as the arts and industries of these Libyan tribes are engaging the attention of ethnologists, and in this connection allusion may be made to an expedition recently made through Algeria by two Englishmen—Messrs. David Randall-Maciver and Anthony Wilkin:—their special object being to solve the question of the connection of the Chawia and Kabyle tribes with Egypt in prehistoric times. The former of these inhabits the Aurès mountain region, the latter representing in general all the Berber tribes in the coast mountains of Algeria.

From the published results of their investigations it seems that no one thing assisted them in their researches more than the native pottery, of which they made a very unique collection. In their excellent work entitled "Libyan Notes," from which the accompanying illustrations are taken, they admit this when they say: "No one who has known how a Greek site can be dated by a couple of square inches of painted vase, or who has been enabled by finding a fragment of red Samian ware to assign a puzzling mass of stones to its true Roman period, will underestimate the value of pottery." Pottery is made in such large quantities that at least some of the pieces are sure to be preserved from destruction, and regions where little else in the way of relics can be found, always yield fragments of the native ware.

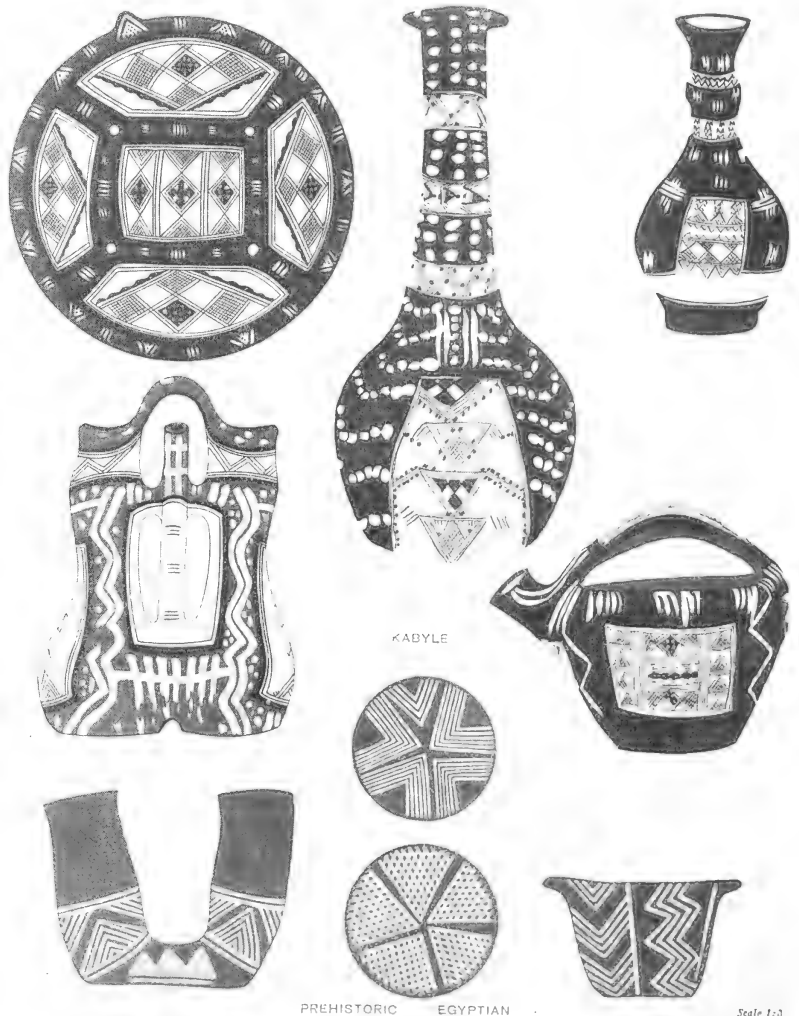
The present stage of civilization which a nation has reached may be measured to a certain extent by its skill in the ceramic art, and in the case of primitive peoples this is still more apt to be the case. Of course as arts increase and develop, the manufacture of pottery is liable to be thrown correspondingly into the shade, but with primitive races or with people who have not advanced very rapidly, their pottery indicates with great precision the degree of culture they have attained, and from it can be generally ascertained to what extent it has been influenced by the civilization of neighboring races.

Before describing the pottery of the tribes under consideration, it may be stated that the studies of the explorers previously named, resulted in finding that the modern Berbers are the descendants of the races known to the early Egyptians and also to the Greeks and Libyans, and the Chawia and Kabyles are regarded as typical representatives of this stock. Moreover, the culture of the Libyans and prehis-

toric Egyptians has many close resemblances, although this fact gives but little ground, if any, for inferring that the races are identical, and in this connection it is significant that the prehistoric Egyptians were acquainted with developments of arts, other than the ceramic art, of which no trace whatever is to be found in Libya.

Comparing the two, Kabyle pottery is greatly superior to that of the Chawia, since it exhibits forms and designs which are distinctive and characteristic. In general, it is covered with a red wash obtained from a native ferruginous earth and then decorated in patterns with a native white earth. And here is found a close resemblance to the polished red pottery with white cross-lines found in the prehistoric cemeteries in Egypt, while the technique of the decoration in each is also said to be identical. Thus, zigzag lines are a favorite design in both kinds, as also are latticed triangles, simple chevrons and cross-barred lines. There is also much similarity in the shape of the old Egyptian and Kabyle pots.

Both among the Kabyles and the Chawia all pottery is made by the women, and is hand-made. The clay used by the former is a compound of two coarse earths which are wetted



Scale 1:3

and mixed together. It is first kneaded, then made into rolls. These are placed above each other on a round platter which serves as a base. The clay is then manipulated till the desired shape is produced, more strips being added if a greater height be required. Then the superfluous clay is removed from the outside, and the surface is smoothed with a small scraper of flat wood. As soon as it is dry, the work of decoration begins. First it is burnished with a pebble, after moistening the surface with water. It is then painted, three small brushes being brought into play, one for laying on broad washes, the others for putting on narrow bands and various patterns. Only three colors are used, namely, red, white and black, and these are obtained from lumps of native earths by grinding them in a stone with the aid of water.

After the pot is painted it is fired. A heap of wood is built up in the air, the pots being placed in the middle, and the wood is then set on fire. The process takes only about twenty minutes. The pots are then taken hot from the fire and rubbed over with a yellow resin, which has the double effect of varnishing and fixing the colors.

The Chawia pottery, as already stated, is far inferior to that first described, probably owing to a lack of inventive skill. Indeed, this class of pottery is confined to forms of the most primitive order: *e. g.* a bowl with a simple kind of handle and perhaps a spout. From this form a cup was evolved, the latter may be having two handles—and this is about as far as they have advanced in the art.

As in Kabylia so in Chawia, all pottery is hand-made by the women. Taking some coarse yellowish clay, the woman moistens it with water, kneading it with the palm and edge of her hand. A lump of the clay is then placed on a piece of an old crock, for a base, and with her thumb she presses a hollow in the center of the lump, fashioning both outside and inside till the required form is obtained. After it is dry, the pot is fired in much the same way as among the Kabyles, being afterwards, while still hot, rubbed over with a red resin called Luk.—probably a raw shellac. The form in some of these pots is almost identical with that seen in Egyptian pots of prehistoric periods; and, strange to say, they also reveal a very close likeness to early European and Italian models, and also to pottery found in the Torres Straits.

To make anything like a

complete study as to how far other countries in more modern times have absorbed these elementary ideas in pottery-making, would require much time, and doubtless the subject will receive due consideration at the hands of those best qualified to investigate such matters in detail.

There is no doubt that the forms and designs which have been alluded to in this article, found their way later into the land of the Moors, whence they spread, through the intermediary stage of Majolica ware, to different parts of Europe, and also in post-Columbian times to Mexico and South America.



An English paper says that the Queen of England has revived the fashion of amethyst jewelry. She has chosen almost exclusively mauve and gray gowns for court and evening wear, frequently wearing with them the splendid set of old amethysts she owns.



EGYPTIAN SYMBOLISM

MANY were the symbols employed by the Egyptians to give expression to their religious beliefs. The hawk upon the head of Horus was symbolic of the flight of that bird toward the sun. The scarabæus laid its egg and enclosing it in a little ball of mud, placed it out of reach of the waters of the Nile. The Egyptian knew not that the ball enclosed an egg; to him, out of the earth came a new life, consequently the scarabæus became a sacred symbol of rebirth, resurrection and eternal life. Beside being a symbol of immortality, it was emblematic of creative power. Scarabs reproduced in stone, gold, ivory or wood and of various sizes were used as amulets for the living and the dead. They were buried with the mummy in large numbers: those two or three inches long were placed over the heart. So placed it was believed that they would assist in driving away evil spirits during the transmigration stage. And as in the resurrection the heart would be the first to receive vitality, the scarab, as the sacred symbol of rebirth would be of great significance. In the Book of the Dead, a copy of which was buried with every mummy, are found the words: "My heart that comes to me from my mother, my heart that is necessary to me for my transformation." Other passages of great interest recall parts of the Hebrew Scriptures; for instance, we read the translation: "I have given bread to the hungry; I have given water to the thirsty; I have given clothes to the naked." The Scarabæus was especially sacred to the god Ammon-Ra. It was so much allied to the worship of the sun that it was often represented with the sun's disk. It was frequently employed in decoration and in the hieroglyphic writings, to signify "To be, to become, to raise up."

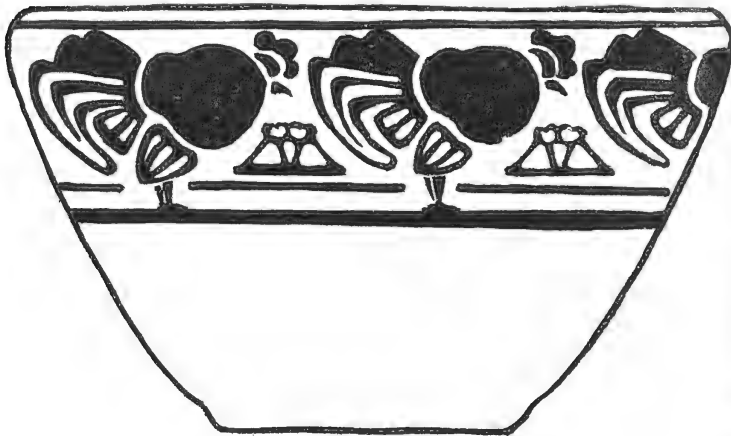
The Egyptian evidently did not associate death and tomb with unmitigated horror. In many pictures found upon the monuments, the departing soul is represented as being transferred in a boat across the river. Upon the boat is pictured the tomb, its doorway almost completely covered by a sail, which is the symbol of coming breath or renewed life. The winged sun-disk is also a most interesting symbol. It was placed over doorways and upon the lintels of passageways and entrance pylons. The outspread wings were emblematic of divine protective power. On both sides of the disk appears the Uraeus serpent to signify royalty. The lotus is one of the most typical features in Egyptian decoration. It is represented in every imaginable form of outline from the bud to the full blossom. It is a symbol of resurrection and immortality. Such use of symbols we find in modified form in early Christian art. The

fish is emblematic of Christ, the dove of the Holy Spirit and the cock of Christian watchfulness; while the four evangelists were often represented by the angel, the lion, the ox and the eagle.—*From Egypt, the Land of the Temple Builders, by Walter Scott Perry.*



STUDIO NOTE

Miss Mabel C. Dibble, of Chicago, will go north about May 1st to teach for three weeks, and will not resume her Chicago classes before June 1st.



BOWL—OLIVE SHERMAN



DESIGN OF WASPS, From "Art et Decoration."

NUT BOWL IN FRENCH CHESTNUTS—JEANNE STEWART

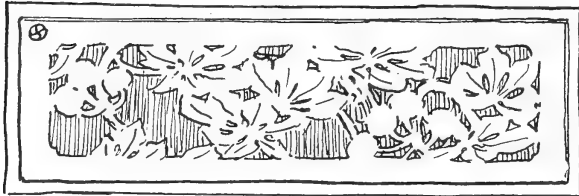


THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



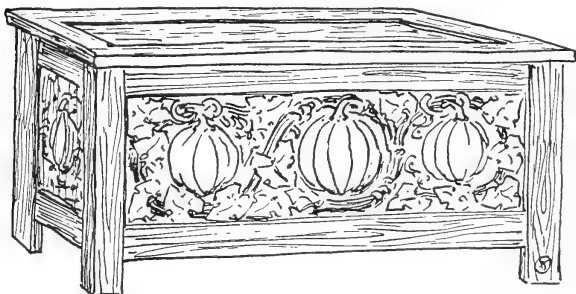
WOOD CARVING

Elizabeth Saugstad

THERE are those who have a native love and understanding of wood and wood-working tools, and if they have also a sense of beauty and fitness they possess the prime qualities of the true wood carver. Of course a good teacher is to be desired, even by the most fortunately endowed; but it is possible to go a long way alone if content to begin very simply, go very slowly and be ever sensitively alive to all the tools and material can teach; for, rightly interpreted, these are the best of masters. All that I can hope to do here is to give such general but fundamental principles, as will, I trust, afford a growing basis, and from which particular problems may be logically solved.

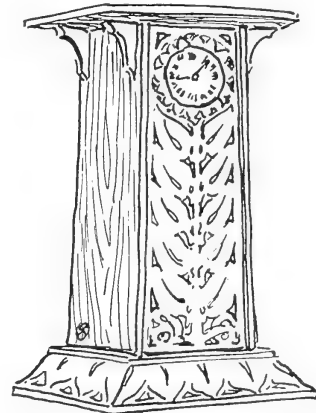
Wood carving is not only one of the oldest and noblest of the artistic crafts, but it is one of the most wholesome and altogether delightful; and no material is more "live" and responsive than wood to one who knows and loves it and respects its laws and limitations. To one who does not, there is none more maddening and perverse. So the first thing for a would-be-carver to do is to get as intimate a knowledge of it as possible. Though almost any wood may be carved it is not desirable to use that which is coarse grained or brittle; nor is very hard, tough wood, like maple, for instance, desirable for beginners, unless in small pieces, like bread-boards or paper knives, where those qualities would be essential.

The only woods we need consider particularly here are the four most commonly used and most easily procured: white pine, mahogany, walnut and oak. There are several characteristics which these, as well as all other woods, have in common and which must be taken into account from the very beginning. They all shrink when they are dried and expand under the influence of moisture; and this shrinkage and expansion is from side to side, not from end to end, of the grain. Provision must be made for this in all cabinet work—par-



ticularly for panels. Of course wood should be as thoroughly seasoned as possible, as otherwise it is likely not only to shrink but to warp, and to split at the ends. These are the principal points in common. As for particular characteristics, pine is so familiar that it needs little description. There is probably no better wood for the beginner, as it cuts easily and cleanly and should have very broad and simple design and treatment. Being a soft wood and without particular beauty in color or texture, elaboration would be inappropriate.

It is almost impossible to get Spanish or Cuban mahogany, which is heavy, hard and finely grained; but, fortunately, for the amateur's purpose it is not as good as the softer, lighter kinds which are delightful to work. These come between pine and walnut in hardness and include almost every degree from baywood through the Honduras variations to the heaviest and hardest first mentioned. These vary in color also, from a pale golden tan through ruddy golden browns to rich dull reds. Even the lightest may be stained to the deepest tones; but they are very beautiful left in their natural color with a finish of oil and wax, or wax alone. There is also a white mahogany but it is rare.



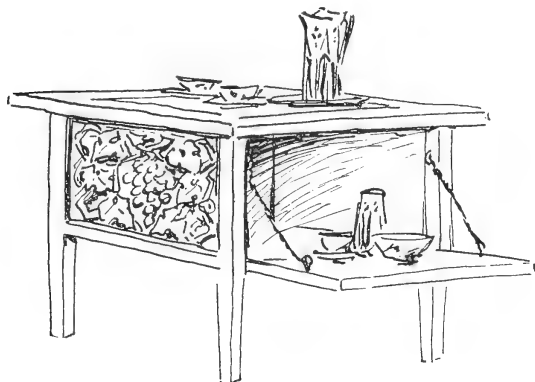
Although walnut can hardly be called a softer wood than oak, it is easier to carve because the grain is more even—that is, hard ridges do not alternate with soft and open pores as in the other. Walnut is scarce and dear—costing from 20 cents a foot upwards, as much as good mahogany. But it is very beautiful and satisfactory for some purposes, and the expense is, after all, not so great for those who can do their own joining.

Both walnut and mahogany admit of a greater richness in design and a finer finish than the other woods mentioned on account of their fine, close grain and lustrous texture. Oak seems to demand designs of greater robustness, and directness and simplicity in treatment. English oak is said to be finer grained than ours.

Oak is probably more used than any other wood for carving. It is easy to get, strong, durable and beautiful; but it is unquestionably hard to carve. It is, however, entirely worth the trouble. It varies very much in grain and degrees of hardness and it is well to select pieces for carving

with great care avoiding those with coarse and open, or crooked grain.

Starting with even so slight a knowledge of the material it would seem that it would require the exercise of but a small amount of common sense to avoid the misuses and abuses to which it is so often subjected, as often by the "professional" as the amateur, because the latter must, perforce, be simpler from his limitations, but the former is apt to be carried away by his technical skill. But Simplicity and Directness must be the keynote in design and treatment for wood. This will prevent the use of designs that should only be built up in plastic clay, or for cast metal, or plaster, or chiseled from



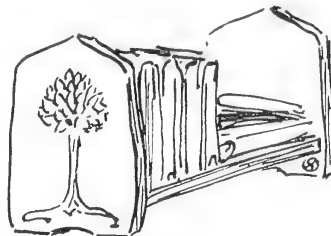
stone. Many carvers of great skill and reputation have committed these sins against their material. There is a mania for high relief, but one has only to remember the fibrous structure of wood to realise how easily projections may be chipped and fractured. Of course the degree of relief may be varied somewhat with the grain—least in that which is soft or brittle and greatest in that which is hard and fine and close. But the beginner, at least, will find it safer and wiser to use



large simple surfaces in comparatively low relief, and he will work a long time before he exhausts the possibilities for most beautiful and satisfying effects, even within these limitations.

I could write a chapter on the laziness and stupidity of the everlasting copying and re-hashing of hackneyed designs and old styles of which so many carvers are guilty. Nature was not richer and more suggestive in the past than she is to-day; but we pass her by for "bumpy" and meaningless scrolls and to give the overworked acanthus leaf another twist. The oak and the grape are so adaptable that they are still, in spite of centuries of use, capable of new variations and treatments: but there is an immense field, almost untouched, of fine and vigorous plant growth that would lend itself most happily to

the simplification wood carving would entail. Muskmelons, gourds, eggplant, big podded beans, Indian corn, sunflowers, great poppies, flame lilies, orange lilies, hops, fruit trees and the great fans and clustered nuts of the horse chestnut are but a few that are full of inspiration and suggestion.



I do not mean that the carver should not study old styles, and especially treatment. That is most helpful if he uses his common sense and critical judgment, for not all are good, and not any are all good. Perhaps the beginner can learn most from old English oak carving, it is so direct and fundamental in its treatment of the material and shows in what simple terms a motif may be expressed and yet be perfectly satisfying.

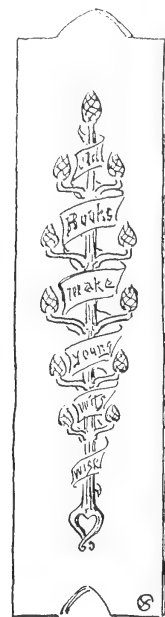
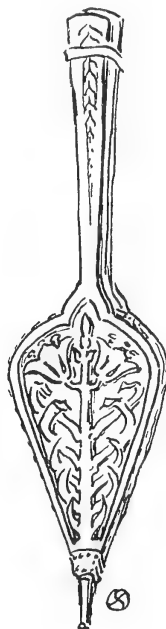
Illustrations of it may often be found in books on old furniture, and there are many fine examples in the first parts of "A History of English Furniture" that is now being issued by G. P. Putnam's Sons, New York City, in twenty parts, at \$2.50 a part. The first five treat of "The Age of Oak."

Pugin's "Ornaments of the 15th and 16th Centuries" contains some beautiful designs for carved furniture in the Gothic style.

The numbers of *The International Studio* for March and December, 1897, contain finely illustrated articles on old Scandinavian wood carving that are wonderfully suggestive.

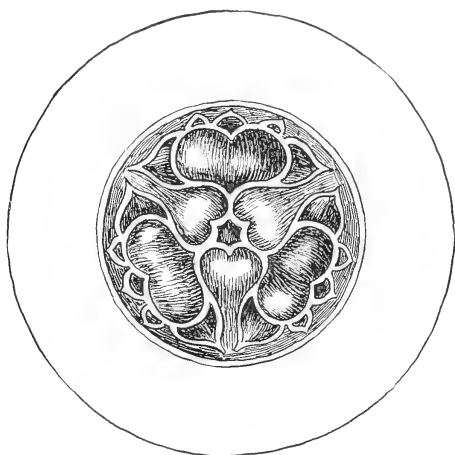
Of text books, "Wood Carving," by George Jack, is the best I know. It is published in the Artistic Craft Series, by D. Appleton & Co., New York City. \$1.25

"A course in Japanese Wood Carving," by Chas. Holme, is interesting and helpful. John Lane, New York. \$1.00



A little manual of "Wood Carving," by Joseph Shillips, has a series of plates from photographs of panels showing progressive steps in the use of tools. Chapman & Hall, London, England.

The illustrations are merely to suggest a few of the ways in which carving may be appropriately used.



BOX TOP IN REPOUSSE ENAMEL.

THE ART OF ENAMELING ON METAL

Laurin H. Martin

CLOISONNE PROCESS

In the *champlevé* process you engrave the design on a solid piece of metal, and in this way you leave divisions of metal between the different forms of the design. In the *cloisonné* process you build up your divisions by taking a small rectangular piece of wire and bending it to your design and fastening it with solder. Use as little solder as possible, then go ahead and use the enamel in just the same way as in the *champlevé* process.

PLIQUE A JOUR PROCESS

The *plique a jour* process is the same as the *cloisonné* process, except that you do not solder the wires on to a piece of metal. You simply make a filigree design out of the wire and fill in these spaces with enamel. As it does not have a backing of metal it is quite transparent like small windows.

In doing this kind of enamel a small piece of platinum is required. After you have made the filigree design out of the wire place it on a piece of platinum and fill in with enamel. You then dry out the water and fire and when it has been taken out of the furnace the filigree design with the enamel will free itself from the platinum. The platinum simply makes a temporary backing.

REPOUSSE ENAMEL

Repoussé enamel is very useful and a very decorative kind of enamel. It can be well applied to bowls, boxes and things that are made out of thin metal.

In making a bowl number eighteen gauge metal is a good thickness, but this is rather thin to decorate in the *champlevé* process. After the bowl has been shaped, it is filled with pitch, and then the design is drawn on the bowl. Then the spaces that are to be enameled are pressed in. The only difference between this method and the *champlevé* process is that in one case the design is engraved out and in the other case it is pressed in, making places for the enamel.

But there are other ways of treating the metal in the repoussé process. You can put a sheet of metal on pitch and after the design is drawn on it, go over the outline with a chasing tool. This line will be raised on the other side of the metal and these raised lines will make the dividing lines between the different colors.

Very interesting effects can be obtained by shaping the design in metal and using enamel for a background. Another way to treat repoussé enamel is to shape your design in metal and then cover the whole thing with transparent color. The design will show through and you can get a very beautiful effect. You can use as many different colors in this process as you wish.

The enamelling of bowls, buckles, pins, etc., can be done over a blow pipe with just as good result as in a muffle furnace. The outside of a bowl cannot be done in this way because the flame would come in direct contact with the enamel and the sulphur in the gas would spoil the color. A bowl of at least seven inches in diameter can be lined with enamel in this way if a large blow pipe is used. A good way to hold the article you wish to enamel is to put it on a toaster, but small silver articles should be placed on a finer wire screen and great care must be taken not to melt them. If the flame is not played right under the enamel you will not get good color.

(TO BE CONTINUED)



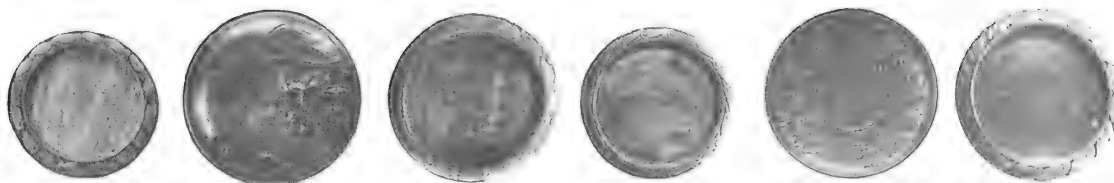
J. W. WILKINSON
Courtesy of "International Studio."



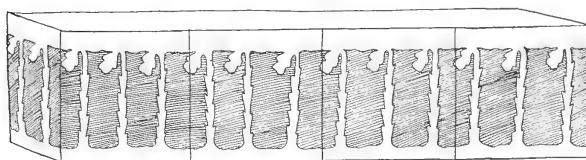
A. LEROY
Courtesy of "Ecole des Arts Decoratifs"

BELLOWS IN METAL AND WOOD

The carved bellows by A. Leroy, courtesy of "Ecole Des Arts Decoratifs," are attractive in shape and vigorous in treatment. If the leather part could be cut to the line of the frame work it would keep the bellows simpler. The bronze bellows by J. W. Wilkinson are good in shape and suggestive for metal and wood.



WOOD TRAYS—HASWELL JEFFERY



INDIAN PIPE TILE DESIGN

Caroline M. O'Hara

INDIAN Pipe with upper and lower border Brown Green with a touch of Grass Green. Background of Bronze Green, Black and a touch of Chrome Green. Deepen for second fire. Two shades of brown would also be effective.



ANSWERS TO INQUIRIES

J. O. Simmonds—The article on enameling is by Mr. Martin, will answer some of your questions. The best way to experiment is to get a furnace and try enamels on different metals. Enamel should always be bought in lump form and can be purchased from the Karol Shop, 22 East 16th Street, New York City.

Mrs. J. D. J.—There have been several receipts given for dyeing Raffia in the back numbers of *KERAMIC STUDIO*. If you experiment with the aniline dyes, use a little black to darken and soften the colors. We hope to have something new in basketry later.

U. H.—I should not advise putting color in the wood frame. If it is to be burned, that gives it enough color. A carved frame in very low relief with the wood left in the natural state, would be more suitable for the Delft plaque.

M. J.—A correspondent of the "Deutsche Murmache Zeitung" recommends the following soldering block: Take equal parts of powdered charcoal, asbestos and plaster of paris, make into a thick paste with water and pour into a suitable mould, one that will give you a thick plate. When this mass has dried it is taken from the mould and a cork plate about 3 inches in thickness is fixed to one surface with thin glue. This cork plate is to receive the points of the wire clamps with which the articles to be soldered are to be attached to the soldering block, the asbestos, etc., not being sufficient to hold them.

ANSWERS TO CORRESPONDENTS.

E. C.—In regard to your dusted mat background which chipped in repeated firings, the only suggestion we can make is to fill up the chip with hard enamel and touch with the black powder color, but if you had a little of the white china body ground fine to mix with the enamel, you would be more

sure of a good result; however, if the piece has begun to chip it will probably chip more in the next fire; then the repairing must be done without firing. Fill the chip with black sealing wax, and sand-paper it when hard. This is the best we can advise.

E. C. B.—If you wish to put gold over fired yellow color, it will be necessary to use the hard or unfluxed gold. The ordinary Roman gold will not take well over color, although it goes very well over lustre. The mat colors are fired at the same temperature as the ordinary colors.

A. W.—Gold and lustre may be fired together with heavy tinted bands of color, so long as they do not overlap. The oak design for plate in March, 1904, K. S., may be treated in browns as follows: Tint plate a rich cream and fire. Tint background of border again and paint design in yellow brown, Meissen and Brown 4. Dust grey for flowers over the painted surface, and fire. If the color scheme does not suit, it can then be painted and dusted in natural colors and refired, giving a soft rich effect.



TRILLIUM

Mary Burnett

AFTER drawing design carefully use for some of the flowers Albert Yellow with a touch of Violet, which makes a very nice shadow color for white flowers, and for darker flowers Brown Green with Violet may be used. The leaves are beautifully marked and should be carefully painted. The veining in some of them is quite purple, and use Moss Green, Dark Green and shading Green in modeling leaves.



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JUNE MCMV

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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We take pleasure in mentioning a few of the leading agencies for the sale of the KERAMIC STUDIO, where, also, subscriptions may be placed:

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KERAMIC STUDIO

Vol. VII, No. 2

SYRACUSE, NEW YORK

June 1905



W HILE the designs submitted for the mushroom plate were on the average very good, the curious point in these competitions is that, as a rule, the best designs are accompanied by the poorest color schemes or vice versa. The designs awarded first and second prize, while not poor in color, yet were not as good in that respect as those submitted by Alice Woodman,

Russell Goodwin or Sabella Randolph which show more the influence of study of good Japanese prints either at first or second hand. The first prize was in two shades of a dull salmon, simplicity and fine spacing made this the most acceptable, the refined proportions of the border suggesting a most dainty table service. The second prize in pale apple green and grey was very Japanese in effect but the eye was attracted to the decorative unit too much; if the dark in stems had not been so pronounced the whole effect would have been better.

Prizes for this month's competition. Subject—Design for Mushroom Plate: 1st Prize, Hannah Overbeck; 2nd Prize, Mary Overbeck.

Mentions—Alice Woodman, Harriette Burton, Alice Joslin, Russell Goodwin, Sabella Randolph, Austin Rosser.

The color schemes submitted by Alice Woodman were very fine and rich, especially for the designs not illustrated. The plate receiving mention would have been finer if the radiating lines had been more nearly perpendicular to the center and if the panels containing the decorative unit had been separated by a wider empty panel. The color scheme called for mushrooms in a soft grey, underside dull orange, edge and dividing lines green with darker outlines.

The design submitted by Miss Burton was in grey blues, the darkest dark, however, was too strong and the slightly whirling motion was not restful.

Miss Joslin's plate was fine in spacing and proportions but the motif was lost entirely and the resulting ornament not particularly attractive. The design by Russell Goodwin was beautifully executed and accompanied by a fine color scheme in soft warm browns, but the design was too intricate and crowded and contained too many different decorative units. Miss Randolph's design was good in color and interesting in treatment but too heavy. Miss Rosser succeeded in making a quaint and original design, which, however, verges on the eccentric. Her color schemes are not as good as her designing or execution.

The subject for the October competition closing August 15th will be a decorative design for a tobacco jar. Subject: the flower of the Nicotiana, or tobacco-plant.

We are showing in this issue the interesting work of Miss Maud Mason's class in design. It is difficult to say which pupil shows the most talent, perhaps the work of Miss Walsh shows the most originality. The color schemes in many instances were quite fine. Unfortunately some of the studies were on rough paper, which the brush does not cover thoroughly, leaving white spots which are accentuated in the engraving, and

the reproduction of the finest study on such paper is bound to be unsatisfactory. Other studies were on tissue paper pasted on board. This also is difficult to reproduce. The best engravings are made from original studies on smooth board.

As we are limited for space owing to exhibition notes, etc., a part of this work will have to be shown in the following number of *KERAMIC STUDIO*.

Miss Mason teaches her pupils to apply their designs to embroidery and other mediums beside ceramics, believing in the widening influence of general study. Special attention is called to Miss Mason's study of tansy and its application to the vase on exhibition at the National Arts Club.

EXHIBITION OF THE NEW YORK SOCIETY

That the New York Society has scored its greatest artistic triumph in its last exhibit at the National Arts Club, there can be no doubt whatever. Everywhere was heard the judgment of the cognoscenti that the exhibit was the most harmonious, creditable and attractive ever seen. There was not a discordant note either in color or design; the only criticism one could make was that so few comparatively contributed, twenty-two members of the Society only being represented. It was also unfortunate that no prices could be put in the catalogue, as many sales were thus lost to the Society. However, now that the Society has been placed upon a higher plane in the estimation of art critics by its showing at the National Arts, it is in a position to hold its next exhibit at some gallery where the prices may figure in the catalogue and the Society reap a financial as well as an artistic success. The jury did its duty nobly and though doubtless some pieces of merit were thrown out, no one could reasonably find fault, seeing the artistic unity in the result. Much credit was due to Mr. Belknap for the thoroughness with which everything was cared for, and to Mrs. Leonard for having steered the Society safely into the haven where it should be.

Nothing can give our readers a better idea of the reception accorded to this latest effort of the Society than the following excerpts from press notices, which are fair specimens of what was written on every side by newspapers, magazines, etc.

The gallery at the National Arts Club is now occupied by an exhibition of pottery and textiles under the auspices of the New York Society of Ceramic Art. The standard is higher than in any former exhibition, and is a long step forward from all previous ones. All the societies belonging to the National League of Mineral Painters have recently been working out the same problems tending to improvement in form, design and color of every article worthy of decoration. This exhibition will be sent from New York to Chicago, where the National League will hold its annual exhibition next month, when an opportunity will be given to compare the work of the various branches.

Particularly good, both in color and design, is the work of Marshal Fry, who, besides several large pieces, shows a group of small bowls, each being individual in treatment. Designs by some of Mr. Fry's pupils at Teachers College are also interesting because they show that decoration is now being taught seriously, and that we are getting away from amateurish work. A case of porcelains by Mrs. Robineau, of Syracuse, contains some very wonderful pieces, where she has succeeded in securing the crystallizations similar to those produced recently at the famous Sevres factory in France. As an example of the practical side of this work, there are door-knobs that it is a pleasure to handle.—*Miss Florence Levy in Art Bulletin.*

Above exhibition was held in the beautifully appointed reception rooms of the National Arts Club at 37 West Thirty-fourth street, New York City,

from April 24th to May 10th, and was by far the most successful exhibition ever held, in spite of the fact that it was the thirteenth reunion. The quality of the work displayed was very remarkable, being very rich in metallic and crystallization glazes of the highest order, while the more commonplace floral decorations were conspicuous by their absence. This is indeed a great stride in the right direction, for what is more beautiful and artistic than the simple forms of the ancient Chinese, with their exquisite combinations of colored glazes.

The most remarkable exhibit was that of Mrs. Adelaide Alsop-Robineau, of Syracuse, N. Y. In it were shown a collection of sixty-nine superb specimens of metallic glazes. There was not a poor piece in the entire group, either in form or color; the potting is excellent, while the knowledge of chemistry displayed by Mrs. Alsop-Robineau would do credit to the Royal factories of Berlin, Dresden, or National Sevres. The examples of texture glazes, transmutation and opalescent glazes are excellent, while her display of crystalline glazes is most remarkable, and one that would be a credit to any factory in the world. Among these latter were several exquisite pieces of cobalt blue crystallizations, which should find a resting place in our Metropolitan Museum of Art.

The Van Briggles Pottery Company, of Colorado Springs, exhibited a very interesting piece of mat glaze, a tall, graceful two-handled vase of soft olive-green with exquisite brown veinings or markings; the Wheatley Pottery a quaint bowl of green, on the true Chinese crackle order, and a lamp body of deep rich green, with rough surface.

The Rookwood display is full of originality, both as to forms and color schemes. One piece in particular is worthy of especial mention: it is a small globular vase, Chinese in shape, of superb quality mat glaze, and of soft gray ground, graduating from the bottom up to delicate ivory at the top, on which are two dragon-flies with soft transparent blue wings, outspread and meeting around the body of the vase. The color scheme and simplicity of this piece is both pleasing and remarkable.

Mr. Marshal Fry exhibited a collection of beautifully moulded miniature bowls, jardinières and vases in exquisite Oriental forms and colorings, worthy of special mention and careful study. His Class in Design exhibited a number of bowls and steins with charming conventional designs in rich colorings. Mrs. T. M. Fry also had a few tiles of exceptional quality, both in design and coloring.

The Grueby Pottery Company were represented by several very remarkable specimens of their fine mat glazes in greens, olives, browns and blues, with exquisite veinings and markings.

Mrs. A. B. Leonard had several charming and original designs in plates, which caused much favorable comment. Among these was a border of flying storks, somewhat Japanese in style, but treated conventionally, in blue and green on a gray ground, with heavy gold lines, suggesting waves. Another of excellent technique was a border of scattered nasturtiums in flat gold, outlined and veined in black on a white ground.

The Misses E. and M. M. Mason showed some very fine large floral vases of excellent color, quality and technique, while Miss Laura Overly displayed a superb oviform vase of celadon ground, with conventional poppies in soft gray on a dark gray ground, with stems and leaves entwined at the base.

Mrs. Sara Wood-Safford exhibited a "Colonial" coffee set, decorated with a soft gray ground and delicate salmon-pink band, with a conventional pattern of silver ornament outlined in black, with solid black handles and square plinths. The forms of this set are most graceful, while the decoration is most original, harmonious and pleasing.

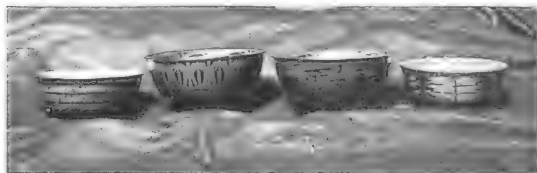
The New York School of Clay-Working and Ceramics, of Alfred, N. Y., had an interesting collection of small bowls and vases, beautifully potted and decorated with metallic glazes, which speak well for the thorough training they are receiving at the hands of Prof. Charles F. Binns. The twelve specimens from the Rose Valley Pottery, exhibited by Mr. W. P. Jervis, author of the "Encyclopedia of Ceramics," form a very interesting group of various metallic glazes; while the three plaques by Miss Harriette A. Clarke are worthy of special notice, being exceptionally powerful pieces of work and color. "The Clam-Digger" and "My Friend Zumi" (an Indian chief) are excellent, and the fine detail of the former is most remarkable and masterful. There are many other works worthy of special mention, including a loan collection of Tiffany Favrite glass, copper enamels and specimens of old-ivory pottery from the Tiffany Furnaces, Corona, L. I.

Charles Volkmar's exhibit of nine tile panels was specially worthy of mention, while Mrs. L. Vance-Phillips displayed a fine portrait. The catalogue was artistically gotten up on light brown paper with prints on the cover of Japanese potter and glass blower.—(Mr. A. V. Rose of Tiffany & Co., in *American Pottery Gazette*.)

Including potters, enamellers and glass blowers, there were altogether 55 exhibitors—counting the Alfred School, Young Woman's Christian Association, Mr. Fry's class, etc., each as one exhibitor. Taking the exhibitors, from the New

York Society, alphabetically, as in the catalogue, for convenience, we will try and set before our readers the gist of the exhibit.

Miss Florence Allen was represented by seven pieces showing her fine execution in Renaissance style; Miss Margaret Armstrong by candlesticks in gold and white; Miss



MARSHAL FRY

Harriet Clark, strongly painted Indian heads; Miss Jetta Ehlers, bowls and tea-pot with oriental design in enamels and gold.

Marshal Fry was well represented by a large collection of his pupils' work in design, both on paper and carried out on Belleek bowls of his own design. His own work was but slightly in evidence, so much his time has been taken up by his classes at the Teacher's College. However, we were glad to see again the little collection of pottery of last year and the group of beautiful bowls from his own hand. The coloring of these bowls was exquisite in low tones and fascinating in the



MRS. HIBBLER

MRS. PRICE

MRS. CRILLEY WILSON

MRS. EHLERS

MRS. STRANAHAN

quaint arrangement of Indian motifs. Mrs. Fry also was well represented by a number of decorative landscapes in rather stronger color than Mr. Fry's own work but very attractive.

Mrs. Hibler showed two very attractive little landscape compositions of Lombardy Poplars in low toned blues and greens, framed in black.

Mrs. Leonard's grape fruit service was unusually attractive with its design of orange trees in yellow brown and olive and gold. The bird plate in flat blue and green enamels with gold was also very fine, as was in fact her entire exhibit.

Miss Frances Marquard showed one vase only in her usual refined and quiet taste.

Miss Meinke, a new member, showed a number of promising pieces, among them was last month's KERAMIC STUDIO prize design of morning glories, executed on a plate.



POPIES — MAUD M. MASON



Miss Overly showed again the fine poppy vase in grey which was first seen at the last year's exhibit.

Mrs. Vance Phillips exhibited a portrait head in her usual fine style, as well as three pottery hand-moulded pieces.



MRS. ANNA B. LEONARD



KATHERINE SINCLAIR

Mrs. S. Evannah Price had a number of good pieces and shows a steady advance in both color and design work.

Mrs. Robineau had a large case of porcelains which have lately been described in KERAMIC STUDIO.

Mrs. Sarah Wood Safford sent only her pink, black and

Mr. Volkmar sent some extremely interesting tiles which are fine both in color and design, also a large handled vase with raised design of flying geese. His pupil, Miss Jane Hoagland, also had a large vase in mat green.

Among the new potteries must be noticed the three fine



S. EVANNAH PRICE



CHARLES VOLKMAR
JANE HOAGLAND WHEATLEY POTTERY
ALFRED SCHOOL GRUEBY

silver tea set of last year. It is to be regretted that she did not show more of her later work.

Miss Katherine Sinclair is another member of the Society who is coming prominently to the front. Many of her pieces were very interesting both in design and color. Mrs. Stranahan also a new member, showed several good pieces, one of which we illustrate.

Mrs. Tuttle and Miss Weaver showed some creditable plates, as also Miss Wilmarth who had several pieces good in color and interesting in design.

While the exhibit of Mrs. Marie Crilley Wilson was interesting and good, we did not find it on the whole quite as clever as last year's, though some of the pieces were very

pieces of pottery by Mrs. Worth Osgood of the National League, modeled by hand and finished in fine mat glaze. Mr. Jervis, author of the Encyclopaedia of Ceramics, now of the Rose Valley Pottery, sent some most interesting specimens of pottery with a wrinkled and mottled glaze quite unlike anything else that has been seen in the way of mat glazes.

Professor Binns of Alfred, showed in his school exhibit some very fine mat glazes on stoneware; the only regret was the small number sent.

Mr. Walley, a farmer of Massachusetts, sent some interesting specimens of pottery with a brown mottled glaze which also was quite unique.

Miss Maude Mason, among other pieces, exhibited two



MRS. VANCE PHILLIPS YOUNG WOMEN'S WHALLEY
CHRISTIAN ASSOCIATION ALFRED SCHOOL



ROSE VALLEY MRS WORTH OSGOOD ALFRED SCHOOL

vases of her own design, one decorated with a rich dark landscape, the other with tansy in soft grey green. The original study for this piece will be found in this number of *KERAMIC STUDIO*. The large bowl with design of soft grey white flowers on a black ground was also very stunning.

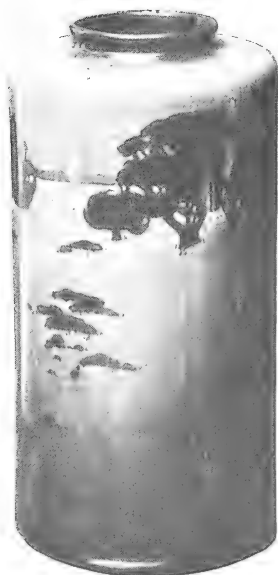
In the exhibit of Miss Elizabeth Mason an exquisite service plate of café au lait tone with a narrow well proportioned border design of black and gold, attracted much attention, also a charming pitcher with design in red and gold on black.

The Wheatley Pottery from the home of Rookwood showed some very interesting and curious mat green glazes on pottery, one especially unusual showed a raised dark green crackle on a lighter green ground.

Among other pottery exhibitors of note were the Tiffany Studios, Rookwood, Grueby, Dedham, Miss McLaughlin, Newcomb College, Miss Lucy Perkins, Poillion Pottery, Mrs. Bennet, of Trenton, N. J., who showed some interesting bowls and moulds for plates, etc., in the Belleek china, the Van Briggie Pottery and the Young Women's Christian Association.

We doubt if another year will see a much greater success artistically than this. But we trust that the New York Society will continue to advance in the future as in the past.

The illustrations in this article are from photographs by Frank T. Dunlap, 22 East 16th Street, New York.



MAUD M. MASON



ELIZABETH MASON



TANSY VASE—MAUD M. MASON



TANSY STUDY—MISS MAUD M. MASON

The Tansy study would look well carried out in varying tones of greys, with a suggestion of green and yellow in foliage and flowers.

At the recent meeting of the N. Y. S. K. A. the following note was read by Mr. Belknap and is an answer to the criticisms made by some members in regard to the severity of the Jury.

It has been suggested that the members of the Society would be interested in an expression from the jury on the recent exhibition, of their feeling and the point of view from which not only the work of members but of contributors from the outside were judged.

The jury are fully cognizant of the radical stand taken as to acceptances and rejections and that inevitably there are those who disagree with them, but much as they regret this fact they are sure that their view is in accord with the feeling of the most competent judges of such work to-day.

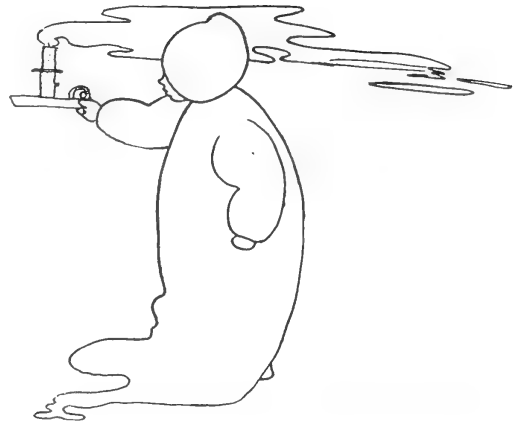
The exclusion of naturalistic design is, except from one point of view as surely to encourage a more dignified and cultivated style and therefore a more desirable one as can be conceived. The one and only reason for continuing to produce work which is a reflection of a period during which taste was lacking, chiefly from an opportunity to cultivate it, is that there still exists a large public which will purchase such work because they themselves are as yet uncultivated to an appreciation of what is better. In other words, it is largely a commercial reason. This may force even those who desire to advance and improve to execute such things, since in many cases they must exist upon the proceeds of their work, but it can be no argument for their exhibition in a place in which they are presented as the expression of those aspirations for better things which it must be assumed all the members of your Society surely feel.

It is to be regretted that there was a feeling of sameness and monotony, a lack of variety of style, color and effect in the exhibition of over-glaze work. This will right itself in time and is doubtless due to the fact that many of those contributing are pupils of a few very strong instructors whose own work is strongly reflected in that of their pupils, but as these pupils' own individuality begins to assert itself, their work will broaden out while yet retaining the conservative and studied design which is so much a part of their master's teaching.

It has been said by some that the jury were prejudiced by a desire to obtain an harmonious and artistic effect in the exhibition as a whole and so excluded good work in this effort. This was not the case. True there was great technical excellence in some of the pieces not shown but they were shut out on the score of ill-conceived and ill-applied ornament and with the earnest hope that their exclusion would prove a help to their owners in indicating mistakes which study and thought might avoid in the future.

Perhaps the most striking tribute to the wisdom of the selection made has been the wholly unconscious and unbiased opinion often expressed by casual visitors that the work was a revelation to them and that they had no idea that such work was being done by decorators here, while the fact that three invitations have been received to transport the whole affair bodily, to the Lewis and Clarke Exposition in Seattle, to Montreal, and to the Academy of Arts and Sciences in Brooklyn, testifies to a feeling that the exhibition stands for something worth while.

There is not an atom of doubt that the Society will profit in the end by it in a way it could never have done had the jury accepted work which would have lowered the standard of excellence, and the Society will live to appreciate the fact.



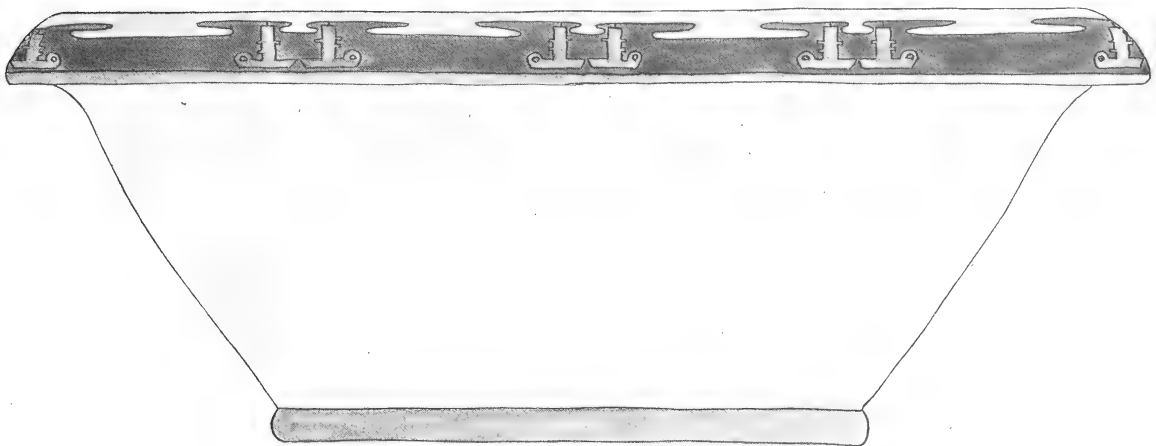
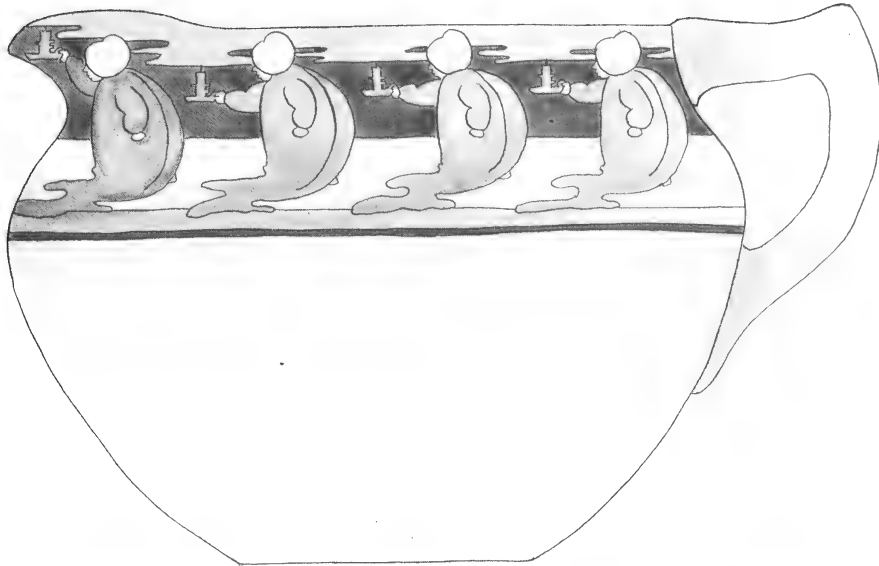
GLASS MAKING AMONG THE ANCIENTS.

THE Phoenicians made vases throughout of crystalline glass and their skill excited the wonder of the ancients, says a clever writer in the Pottery Gazette. Herodotus mentions two columns in the temple of Hercules at Tyre, one of gold and the other of emerald, "shining brightly in the night," the latter being referred to also by Theophrastus, and, much later, by Pliny, who does not understand at all how an emerald could be so large, without however disputing the fact. It must have been glass, of a marvelously perfect texture, like the (probably) similar hollow columns of green glass at Gades, in which lamps were kept perpetually burning, the columns of glass in the temple of Aradus; the emerald (of unknown origin), six feet long and four and a half feet broad, presented by a king of Babylon to an Egyptian Pharaoh; the obelisk in the temple of Jupiter (in Egypt), which was 60 feet high, and from three to six feet broad, composed of four emeralds; the statue of Serapis, in the Egyptian labyrinth, 13½ feet high, of one entire emerald; and the like.

To the skill of the Sidonians, in times past, Pliny specially refers. He says that they first invented looking glasses. And in the British Museum are a number of small bottles of clear glass of various forms, blown in molds, "which have been chiefly found in Syria and the neighboring islands. The specimens are in the shape of dates, grapes, heads, etc. A handle, once forming part of a small cup, is stamped with the signature of its maker, Artas the Sidonian, in Greek and Latin letters." There is also, in the Slade collection, a jug of molded glass with vases and musical instruments in relief, from the Greek Archipelago, and a molded bottle imitating basket work, believed to have been made at Sidon. These beautiful objects are, however, of comparatively late date, and we have not unfortunately, any specimens of the earliest Phoenician clear glass except the vases, the date of which is probably not later than the eighth century B. C.

The Assyrians were powerful rivals of the Phoenicians in mental power and taste, in artistic genius and multiform ingenuity, as well as in the common arts and appliances of life; excelling not only the Egyptians, but, as a high authority thinks, even all the Orientals. It can hardly be doubted that the glass they used was manufactured by themselves, and not imported from abroad. There is a well known example, actually bearing the name of Sargon, King of Assyria, circ. B. C. 721, in the British Museum. It is of an exquisite sea-green tint, and admirable manufacture, as, indeed, are all the specimens that have been brought from Nimroud.





BOWL AND PITCHER FOR CHILD'S SET—MARY F. OVERBECK

THIS design should be carried out in three tones of blueish grey and deep cream. The darkest tone of grey should be in the background behind the child and candle. A slightly

lighter tone for the floor and a still lighter one for the smoke from the candle. Child's gown and candle-stick deep cream. Outline child's figure and candle in darkest tone of grey.

The glass found in large quantity in Babylonia, and of which there are several specimens in the British Museum, is also believed to have been made there; and that such glass was made under the Median rule is not improbable, though hitherto the excavations have been too slight and inadequate to substantiate this with certainty. It is probable also that Persia, which on starting into life succeeded to the inheritance of the Chaldean, Assyrian, Median and Babylonian civilizations, from the first made a transparent glass.

If the Hebrew word found in Job. xxviii. 17, literally signifying any transparent substance, really means glass, as many excellent scholars have thought it does, then the Jews must also, at a very early period, have been acquainted with transparent glass; otherwise they would probably have become acquainted with the art during the Captivity.

As with the Phoenicians, so with the Egyptians, the manufacture of horny glass was merely transitional. In both cases we find it soon replaced by the crystalline type. Whether the Egyptians of themselves excogitated the means of making the latter, or learned it from the Phoenicians or Assyrians, it is not possible to say; but the intercourse and relationship of Egypt with Phoenicia and Assyria were direct and intimate. The Phoenicians had a settlement at Memphis; and, after the time of Sargon, close resemblances between Assyrian and Egyptian art are met with, the result, as Mr. Rawlinson believes, either of Egyptian artificers working under Assyrian influence, or Assyrian artificers working under Egyptian influence. Any improvements in the art of making glass known to the Assyrians could thus scarcely have been concealed from the Egyptians.

It was probably through this intercourse with the Phoenicians, the more early civilized of the two nations, that the Greeks learned the art of making glass; crystalline, in their case, from the first.

They do not seem, however, to have had glass in common use very early, as it is not mentioned in Homer, and Herodotus was evidently not familiarly acquainted with it, as he speaks of the molten stone with which the Egyptians adorned the ears of the sacred crocodiles, without apparently understanding its true nature, nor did he question that the emerald he saw at Tyre was a real one. The other supposed references to glass in Herodotus and Aristophanes are not conclusive. The earliest perfectly conclusive reference to glass by a Greek writer is that of Theophrastus, who describes it distinctly as being made out of the sand of the river Belus. The glass from Greece, and that believed to be Greek from Cyprus and Sicily, is usually of a sea-green tint, but beautifully clear and transparent, rich in tone, and otherwise of high technical excellence. There are some interesting specimens of this glass in the Slade collection.

If crystalline glass was not previously known in Italy, it must have become so after that intercourse of the Romans with Greece which ended in its final conquest. Virgil compares the clearness of the Fucine lake to glass; and Horace, using it as a standard of comparison for clearness, shows to what perfection its manufacture had attained. Pliny compares some of the glass at this time to crystal, and it is evident that it was esteemed in proportion as it resembled crystal in colorlessness and brilliance. He specially refers to the care employed in selecting sand; and Strabo, to the discoveries made at Rome, both with regard to coloring and mode of working especially in the kind of glass resembling crystal. Magnificent specimens abound in every collection, so that we need only mention here such masterpieces as the Auldjo, Museo Bourbonico, and Portland vases, all of the most exquisite texture; the last so fine that Breval believed it to be chalcedony;

Bartoli, Montfaucon, and other antiquaries, sardonyx. Pliny says, indeed, the Romans imitated precious stones in such a manner that it was extremely difficult to distinguish false stones from true, the opal, carbuncle, jasper, hyacinth, sapphire, and all colored stones.

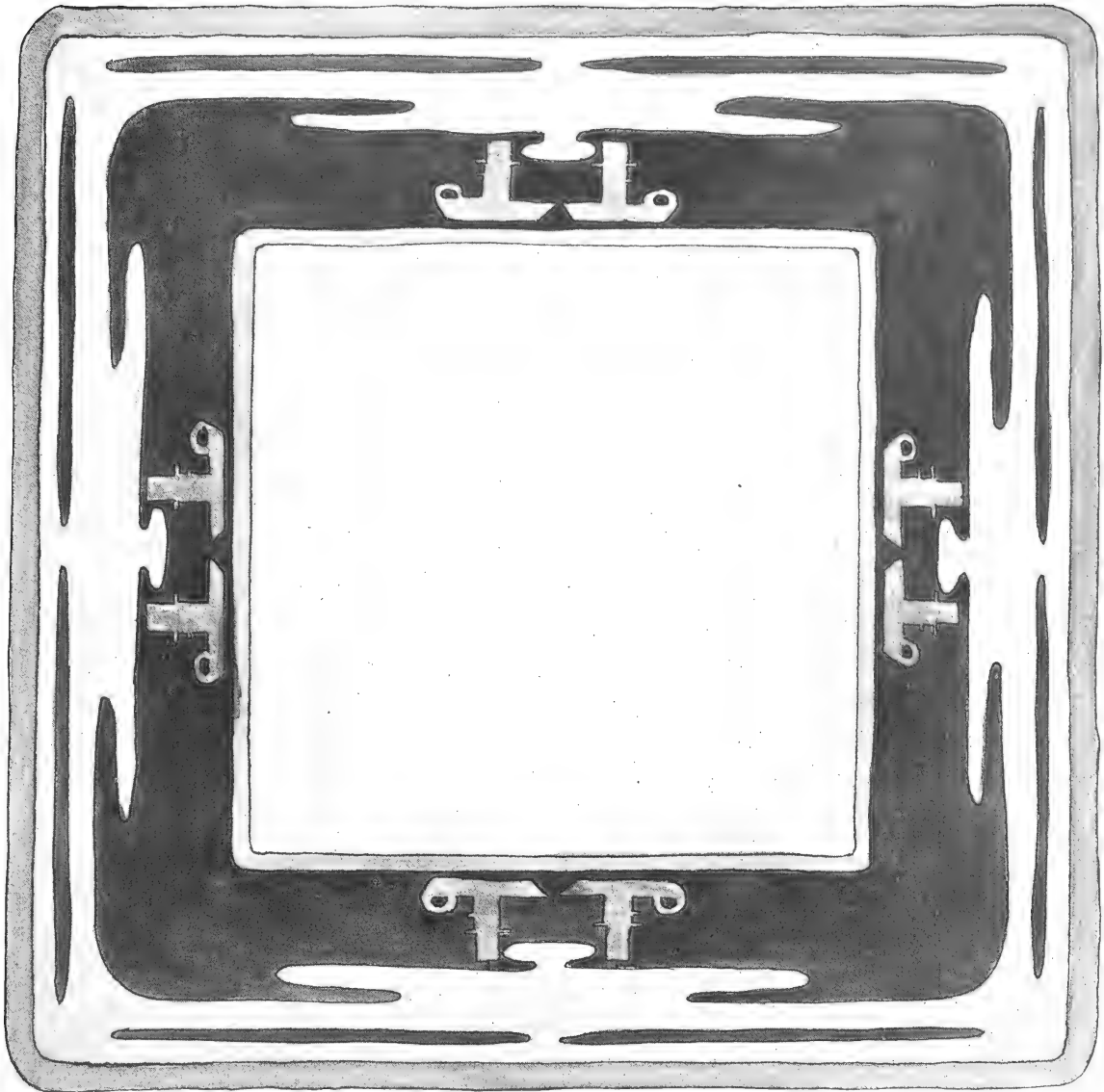
Under the fostering care of Rome, the Ancient Phoenician and Egyptian glass works flourished; Alexandria especially the most wealthy and splendid city in the world, was famed for its glass, with which Rome continued to be supplied long after Egypt became a province of the Empire. Some vases presented by an Egyptian priest to the Emperor Hadrian were considered so curious and valuable that they were only used on grand occasions. As specimens of late Roman crystal glass, of the most complete limpidity, the discs found in the catacombs, attributed by Padre Garucci to the period between A. D. 200 and A. D. 400, are remarkable. There are several specimens of these curious relics in the British Museum; also one of similar character, found near the Church of St. Ursula, at Cologne.

Pliny, having described the process of the Romans for obtaining "*vitrum purum, ac massa vitri candidi*," adds: "*Jam vero per Gallias Hispaniasque simili modo arenae temperantur*." Thus, under the fostering influence of Rome, the manufacture of glass in these countries also was brought to comparative perfection.

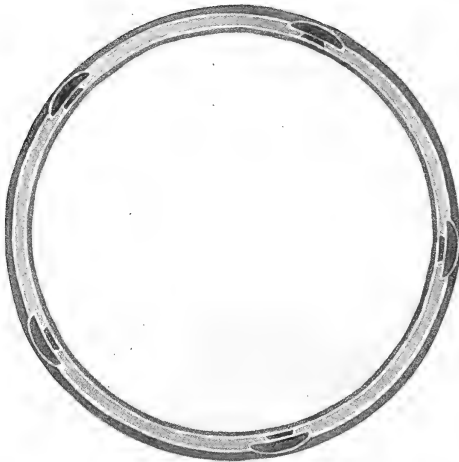
A part of the early Teutonic glass was similarly essentially Roman in character. From the immense amount of Roman glass continually discovered, all of excellent workmanship, it can hardly be doubted that the Romans established manufactories in their various colonies. Their successors copied the Roman methods as closely as they were able; and there are many specimens of early Anglo-Saxon glass in the British Museum and elsewhere, almost indistinguishable from Roman in appearance or texture, however much they may differ in form and ornamentation. The Merovingian glass found in France, it is said, has much the same character.—*Glass and Pottery World*.



TILE—ALICE WITTE SLOAN



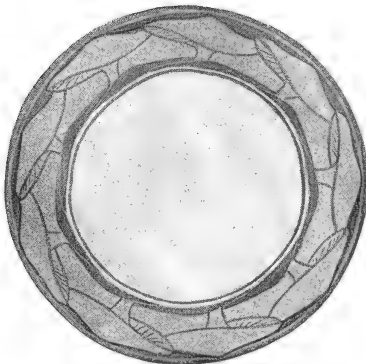
TRAY FOR CHILD'S SET—MARY F. OVERBECK



FIRST PRIZE—HANNAH OVERBECK



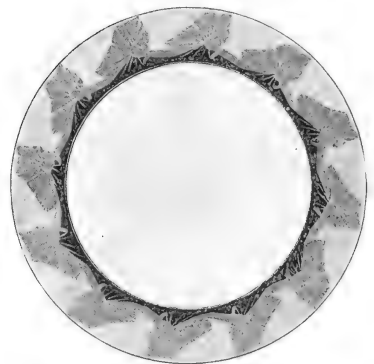
SECOND PRIZE—MARY OVERBECK



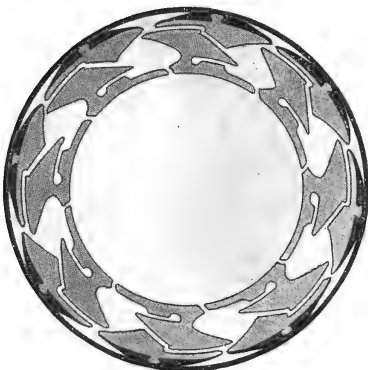
MENTION—SABELLA RANDOLPH



MENTION—RUSSELL GOODWIN



MENTION—HARRIETTE P. BURTON



MENTION—AUSTIN ROSSER

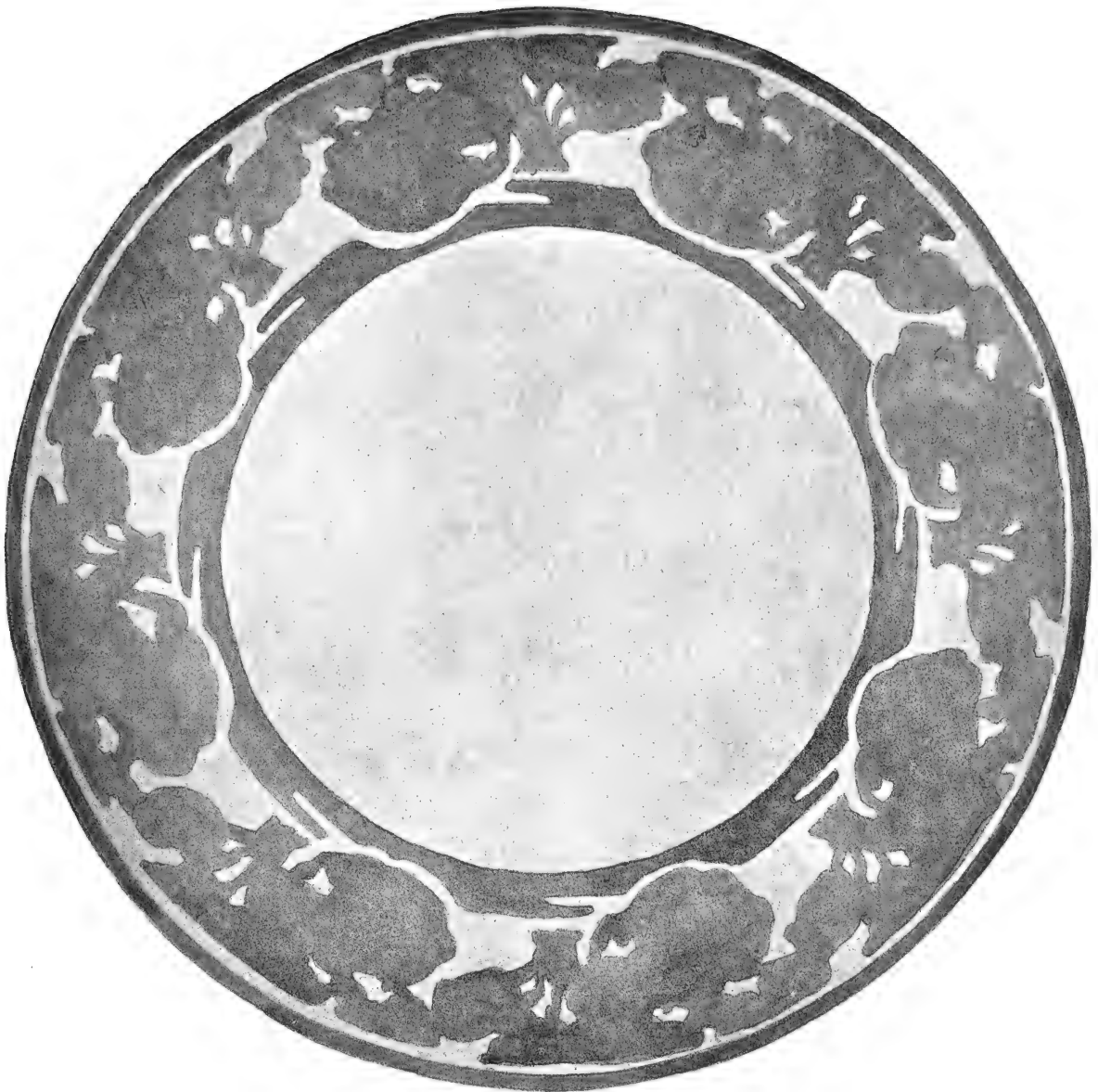


MENTION—ALICE JOSLIN



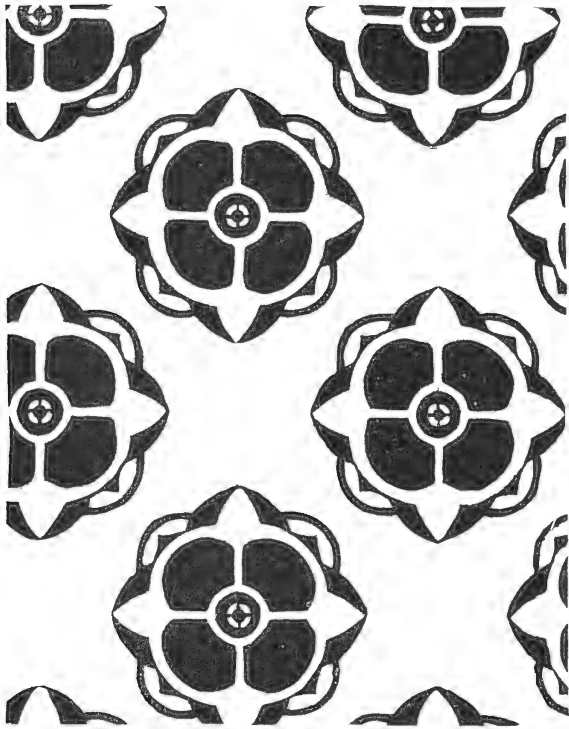
MENTION—ALICE WOODMAN

COMPETITION DESIGNS FOR MUSHROOM PLATES

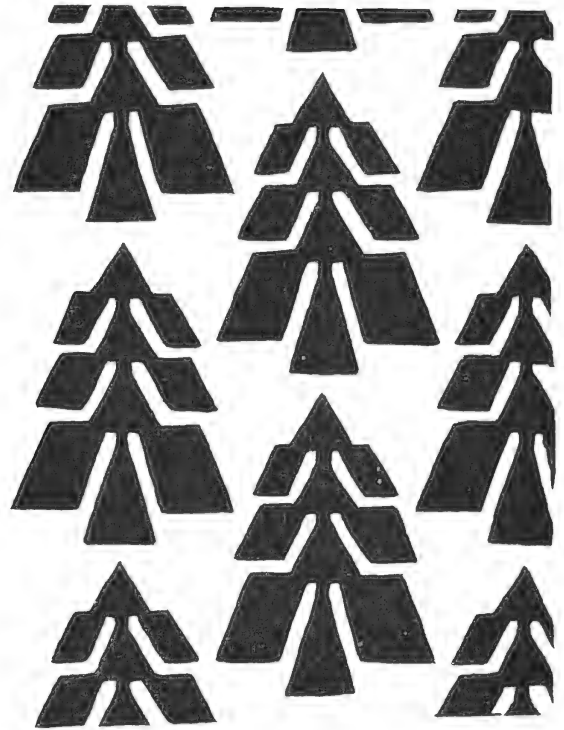


PLATE—HELEN WALSH

CLASS IN DESIGN—MISS MAUD M. MASON



CARRIE D. GRANDY



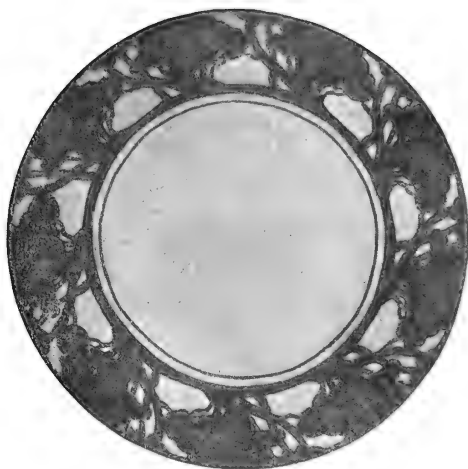
MISS MURRAY



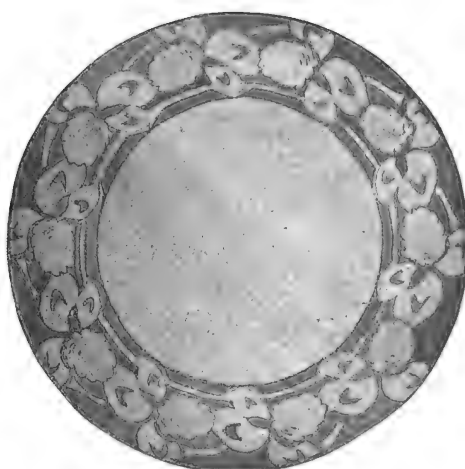
MRS F. N. WATERFIELD



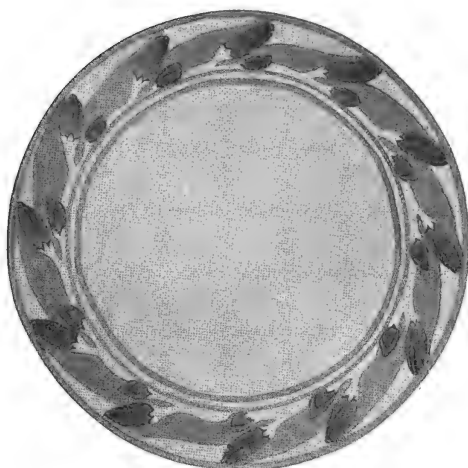
HELEN WALSH



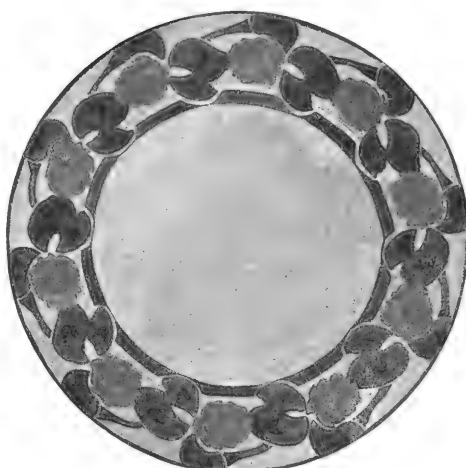
CARRIE DEAN GRANDY



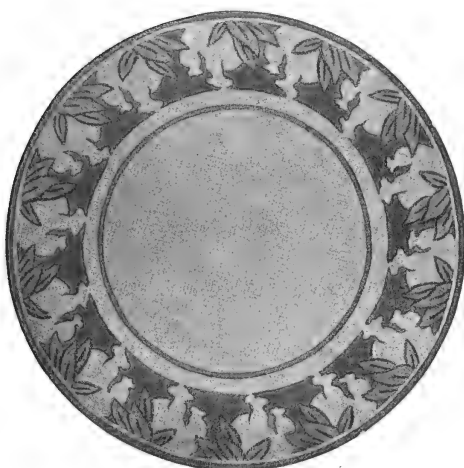
Mrs. F. N. WATERFIELD



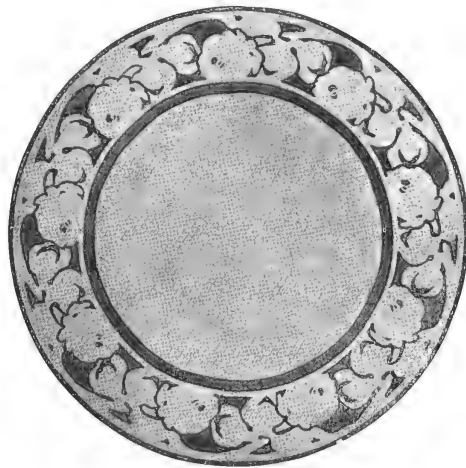
GRACE ALEXANDER



Mrs. F. N. WATERFIELD



HELEN WALSH



C. D. GRANDY



ROSES—M. E. HULBERT

STUDIO NOTE

Miss Jeanne M. Stewart of Chicago, Ill., has just returned from a year of study in Europe and expects to resume her classes at No. 824 Marshal Field Bldg. about the first of June.



ROSES

M. E. Hulbert

TWO of the lightest roses and one or two buds may be white, also the back of the rose to the right. For these use either grey for flowers or Brown Green and Orange Red, Warm Grey, Yellow Ochre and Deep Blue Green in very thin washes. The other roses may be yellow, use Lemon Yellow, Orange Yellow, Yellow Ochre, Warm Grey and a little Pompadour. For the leaves use Yellow Green, Deep Blue Green, Moss Green, Brown Green, Shading Green, Finishing Brown, Chestnut Brown and a little Violet of Iron. Brown Green and Copenhagen Green might be used in the background.

POPPIES (Supplement)

M. M. Mason

THE poppy study is composed as an upright arrangement, the flowers being massed at the top of the panel with the stems and leaves losing themselves in the background at the lower part.

The flowers are painted with Carnation in the lighter tones, Blood Red and a mixture of Blood Red and Ruby in the deeper ones. The centres of the flowers are painted with Black and Violet; the leaves in Celadon, Black Green, Dark Green, Shading Green and Violet. The background is laid in with Black, Black Green, French Grey and Dark Green. Blend the background and flowers carefully, allowing the flowers to lose themselves in the shadows.

When dry the panel is then dusted with the same colors used in painting. Endeavor to keep the colors fresh and transparent in the first painting, retouching with the palette given above, strengthening, toning and accenting where necessary.



WILD SUN FLOWER—H. B. OVERBECK

THE wild sun-flower, or Black Eyed Susan is a familiar as well as decorative flower, yet it is seldom used as a motif. The sunny golden petals with their rich brown hearts, and grey-

green leaves and stems should be most attractive and adaptable, and the forms lend themselves readily to a conventional application either in colors or in gold and lustre.



Helianthus decapetalus



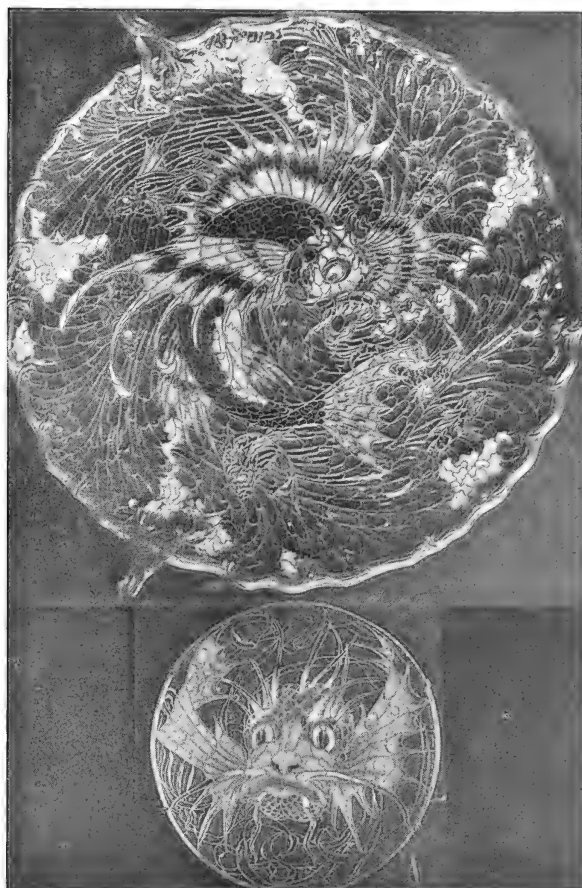
WILD SUN FLOWER—H. B. OVERBECK

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



TRANSLUCENT ENAMELS—E. FEUILLATRE

THE ART OF ENAMELING ON METAL

Laurin H. Martin

(CONTINUED)

LIMOGES PROCESS

I HAVE described the process of engraving out spaces for the enamel and soldering on wires, making divisions, also transparent enamel without any backing, and the shaping of a sheet of metal in different ways for different effects, and the only way left is the Limoges process. In this process the metal does not show in any way. It is enamel fired upon the surface of enamel. Copper is as a rule the metal used as the base.

Use very thin metal, No. 26 gauge being a good thickness. If the design is round, the copper is curved like the back of a watch case. In any case the copper is not left flat. It must be curved to make it stiff. Both sides of this copper plate must be covered with enamel. If you should only cover one side the plate would twist out of shape and the enamel would

crack, but by covering both sides it makes it very stiff and strong.

The enamel is first put on the back. It does not at all matter what color you use in this case, as it will not show when the enamel panel is set. If you save your waste enamel it will be useful for this backing. Put a little gum tragacanth with this enamel and cover the back of the plate and dry it and let it cool. Do not let it get any more than just dry for if you do the gum will have lost its power. When your plate is cool turn it over and cover the front with enamel. This enamel is to form the background color of your design. It may be blue or green or whatever you wish. After the front side has been covered, dry it off and place it in a muffle furnace. If you had not used gum in the backing enamel it would fall off at this time. After the plate has been fired we are ready to put on the design.

Let us in this case use blue as our background color. We first of all work the design itself in white. This white must be ground very fine, so fine in fact that it looks like cream. You first grind the white as fine as you can in an agate mortar as I have described and then with a pestle on a slab of ground glass about a foot square grind it still finer. The enamel must not be washed after it is put on the ground glass. This white enamel is not quite opaque.

After the white has been ground as fine as possible we are ready to put our design on the blue ground. This is done by first taking a little of the white on a brush and covering the whole of the blue plate with as thin a coat as possible. Let this white dry. After it is dry, but not fired, you can place a piece of tracing paper over it with the design drawn on this paper and go over the outline with a pencil. When you take the paper off, you will find the pencil has pressed the tracing paper against the unfired white enamel and made an impression. Take a pointed piece of wood and scrape off all of the white on the background of the design.

After this is done you fire the panel, placing it on an iron plate which is covered with tripoli. If the iron plate were not covered with tripoli the enamel on the back of the panel would stick to the iron. Let it stay in the muffle furnace until the white is smooth. When you take it out of the furnace and it is cool you will find you can just barely see the design. This is because the white had to be put on so thinly and besides the white is not quite opaque so you see the blue through the white. This first firing of the white is simply to get your design transferred upon the ground enamel.

Cover the design with another coat of white, then dry off the water and fire again. After the first firing of the white you must put the iron plate into the furnace and get it red hot, then take it out and slip the panel on it with a knife and then put it into the furnace, and let it fuse. If you did not get the iron plate red hot, the first coating of white would crack. After the second firing the enamel will be much more opaque. You can now put on another layer of white and fire in the same way, this time it will be quite opaque.

We now have a white design worked on a blue ground. Grind your transparent colors and place them over the white. It is possible to get light and shade in this process by the use of the white alone. That is done by putting it on thin in some places and thick in others.



CUP—REPOUSSE, CHISELED AND ENAMELED SILVER—E. FEUILLATRE

THE CRAFTS AT ST. LOUIS

(CONTINUED)

EUGENE Feuillatre exhibited several cups, vases and plaques in repoussé, chiseled and enameled silver, a few of which are illustrated. As an enameler on silver he has no rival. The large dragon plaque in translucent enamel, shows wonderful technique and patience, which has not only overcome, but defied all the difficulties of the art.

The vase in repoussé, chiseled and enameled silver is another of his many masterpieces.

M. Feuillatre executes jewels also which are most successful. He is a tireless, experienced craftsman whose productions witness hard labor and honesty of purpose.

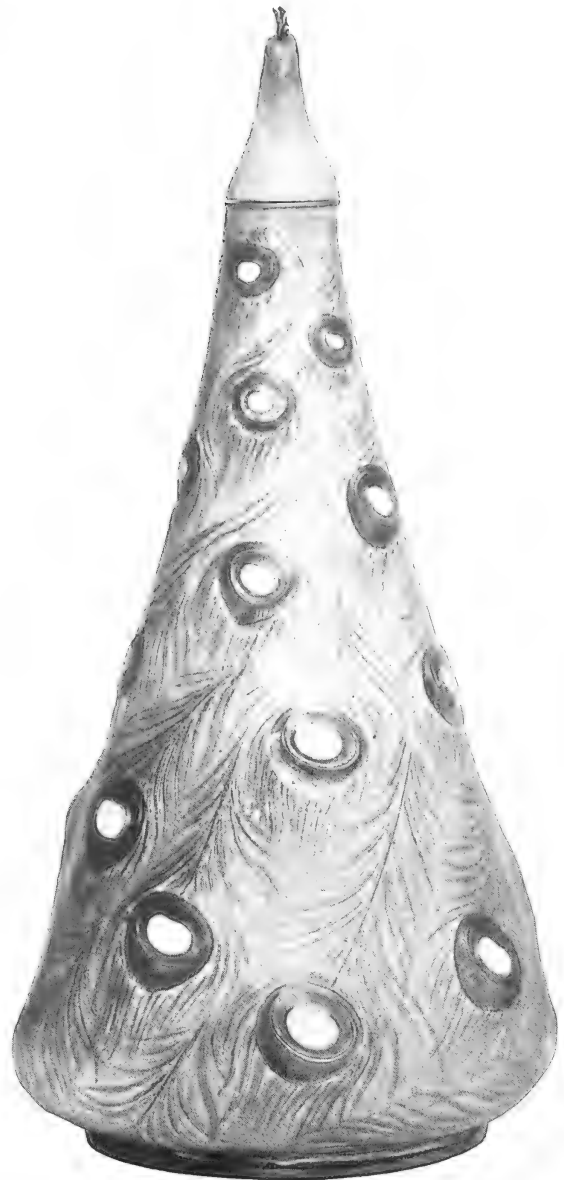


BROOKLYN EXHIBITION

THE Brooklyn Handicrafters held their Spring exhibition at the Packer Alumni Rooms, 160 Joralemon Street, April the 13th and 14th. This Club has been lately organized and the members will make a special effort to have suitable furnishings for country houses. Miss M. D. Behr exhibited some delightful stencilled draperies for windows; Miss T.

Hestow some stencilled linen covers and screens. Miss F. Knapp charming pottery wall pockets and hanging baskets. Mrs. Worth Osgood and Miss J. Hoagland also had some good work in pottery.

Mr. H. Whitbeck exhibited a very unique umbrella stand made of copper and etched, some silver spoons and jewelry. Miss M. Peckham, Mrs. E. Rankin, Mrs. Hugo Froelich, Mrs. I. P. Conkling, Miss M. Zimmerman, and Miss E. F. Peacock showed interesting work in jewelry. Miss J. Husson carved wood. Miss A. P. Hallock silk, lamp and candle shades. Miss Ella De Neergard and Miss E. M. Griswold, hand woven fabrics, Miss E. Chapin and Miss F. Dualey, book-bindings.



VASE—REPOUSSE, CHISELED AND ENAMELED SILVER—E. FEUILLATRE

WOOD CARVING







CHAPTER II—TOOLS AND SHARPENING

Elisabeth Saugstad

IT is best to begin with few tools and learn thoroughly all their possibilities, only adding when the distinct need is felt. It is possible to go a long way with the twelve in illustration 1, and the following list of accessories:

- 1 light carver's mallet, illus. 2.
- 1 No. 29 India oil stone, 6x2x1 inch.
- 1 No. 14 India round edge slip.
- 1 No. 3 Hard Arkansas round edge slip.
- 2 4-inch carriage clamps.

The tools, which may be either a good English or American make, cost from 30 to 50 cents a piece, according to size, etc., and the total cost of the whole outfit will be between \$5 and \$6, which includes sharpening and round apple wood handles. The sharpening and handling must be stipulated in the order which may be made out by the numbers and sizes given in illus. 1, and the list. It is not necessary to draw the shapes.

No. 1	—	$\frac{1}{4}$ "
No. 1	—	$\frac{1}{2}$ "
No. 2		$\frac{3}{16}$ "
No. 3	—	$\frac{1}{8}$ "
No. 3	—	$\frac{1}{2}$ "
No. 4	—	$\frac{1}{4}$ "
No. 4		$\frac{5}{8}$ "
No. 5	—	$\frac{3}{8}$ "
No. 5		$\frac{3}{4}$ "
No. 6		$\frac{1}{4}$ "
No. 7		$\frac{3}{8}$ "
No. 39		$\frac{1}{4}$ "

I



II

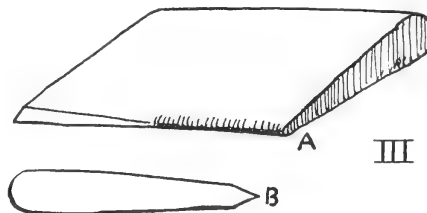
The first two tools are straight chisels and the rest, except No. 39, are gouges of various widths and sweeps. It is not necessary to have gouges for all possible curves, as these can be made by sweeping a chisel, or the V tool, along them after they have been cut out approximately. In fact that is the way to get free and beautiful lines. The V tool, No.

39, is also called the "parting" tool, and is used for outlining the design and in various other ways which will suggest themselves when working.

I advise ordering the tools sharpened when buying, so that the beginner may examine them closely and see how it has been done, as a guide in keeping them so. For every carver should sharpen his or her own tools ever after. To do this does not require the preternatural skill and intelligence many seem to imagine. It is a purely mechanical process, quite within the limits of ordinary common sense, and one who is not capable of learning how is certainly not capable of carving.

It is impossible to emphasize too strongly the absolute necessity of keeping the tools sharp. They should never be allowed to even approach dullness, not only for comfort and pleasure in working, but to produce good work.

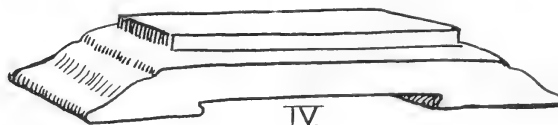
In examining the tools it will be noticed that there is a long bevel on the outside. This has been ground down with a grindstone and will not be necessary again for a long time, unless the edge gets nicked. Beside this long bevel is the cutting bevel on both sides, which is made on the oil-stones. The three given are all that are needed to keep the 12 tools in perfect condition. One end of the narrow edge of the slips should be ground down like B in illus. 3, for sharpening the inside of the V tool. The sharing, which must fit exactly, can be done on emery cloth, or a grindstone, using water freely.



III

The India stones are coarser than the Arkansas and are used to quickly remove the superfluous steel, and the fine, keen edge is given by the latter. They must all be lubricated, either with olive oil, kerosene or water. An old vaseline bottle with a short soft brush set in the cork is convenient for holding and applying the lubricant.

The flat India stone can be set in a plain block of wood, or one like the Japanese design in illus. 4. Tiny sharpened brads set in the under corners keep the block from slipping, and a small notch at one end will make it easier to turn the stone, which should fit snugly, as one side must be kept for the flat chisels and the other for the gouges, which are apt to wear grooves.



IV

To sharpen the straight chisels the flat stone is placed with one end toward the worker, and the handle of the tool is grasped in the right hand and is held against the stone at about an angle of 15 degrees. The fingers of the left hand hold the blade against the stone with a firm and even pressure, while it is moved back and forth, avoiding carefully all rocking motion, either up and down or sideways. The angle at which the tool is held to the stone is rather more acute when it is to be used on soft wood. But this is merely relative, and the bevel should be, in all cases, as long as practicable. It is a beginner's fault to make it short and thick.

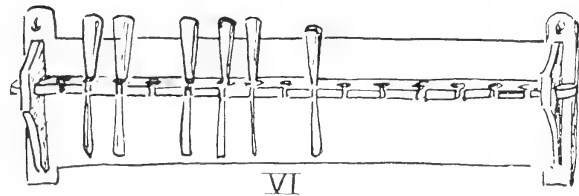
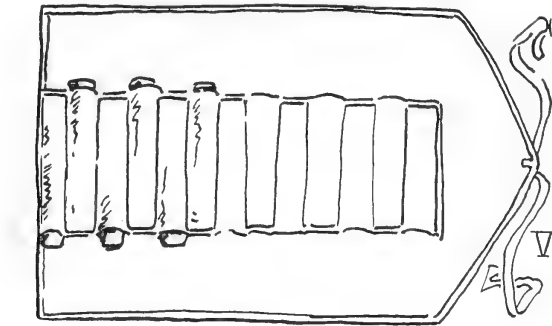
When the chisel is sufficiently sharpened on the outside it is turned and sharpened about a third as much on the inside. It is then rubbed in the same manner on the flat side of the Arkansas stone to remove the "burr" and make the keen, smooth cutting edge. Many carvers use a strop for the final touch. A razor strop will do, but it is not strictly necessary, except, perhaps, for very fine work.

The gouges are more difficult. Hold them with the forefinger of the right hand about halfway down the groove of the blade, steadying and pressing with the fingers of the left. Place the right corner of the cutting edge on the near end of the flat stone and push forward in a straight line, at the same time rolling the edge so that when the far end of the stone is

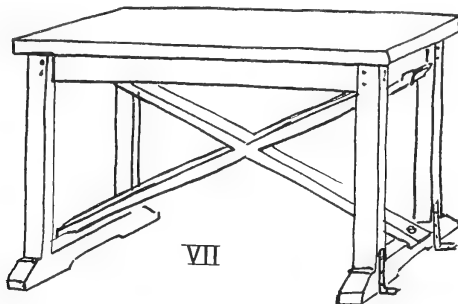
reached the left corner is touching it. Draw lightly straight back on that corner and repeat the motion from that corner, only reversing it, so that the right corner is touching at the end. Alternate in this way until sufficiently sharpened on the outside, being sure to hold the tool at the proper angle. The chief point is to grind all parts equally, making a smooth, even cutting bevel. The inside is sharpened by holding the tool with the forefinger and thumb of the left hand just as near the corners of the cutting edge as possible. This protects the fingers of the right hand holding the slip, which is rubbed on the inside up and down, at the same time rolling the tool from side to side. All these movements should be practised very slowly until mastered.

The hardest and most important part in sharpening the V tool is to get it evenly sharp to the very bottom of the V. The two outside edges are sharpened separately like flat tools. All are finished with the Arkansas stone.

The object in sharpening the tools about a third as much on the inside, is to give a slight lever movement and adapt them more easily to the varying planes of the carving.

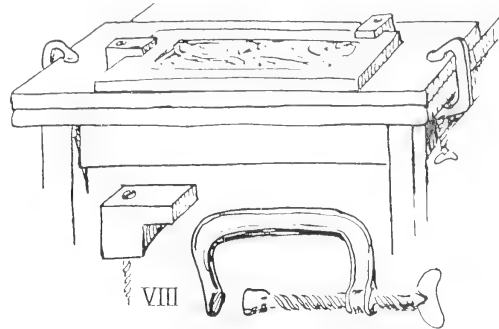


When the tools are sharpened they must be handled with care and not allowed to come in contact with each other or other metal, as nothing will dull them more quickly. When not in use they should be kept in a rack or case of cotton flannel or leather, like illus. 5 and 6.

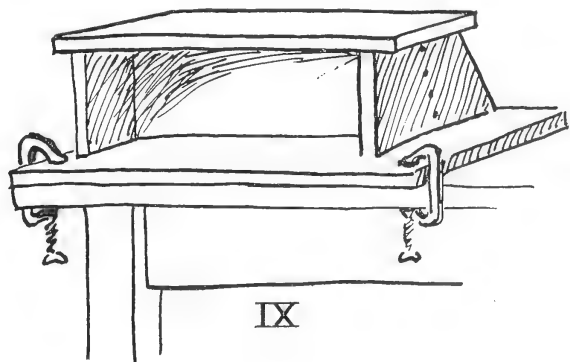


A regular carving bench is, of course, best for working on. Illus. 7 shows a strong, serviceable one, easily made by anyone with some knowledge of carpenter's tools. It should

be high enough to be able to stand when working but it is desirable to have a stool also. It is important to have the work at the right height and to be comfortable. It is impossible to do free, vigorous work in a cramped position. The proportions given in the illustration are for a bench of average size.



If it is not possible to have a bench, a strong kitchen table will do if the legs are screwed to the floor with metal "knees." For light work a device like illus. 9 can be clamped on any table; or even a plain board, and the work fastened to it with blocks and screws as in illus. 8. Light work may even be glued on the board, or bench, with a sheet of thin paper between. It is easily pried apart with a chisel afterwards. Holes may be bored in the bench, or board, and pegs inserted to hold the work, using wooden wedges for tightening, if necessary.



A steady bench, or table; the work securely fastened, and sharp tools, are the three points of vital importance in doing good carving.

The Guild of Arts and Crafts of New York held their annual exhibition at the Guild House, 109 East 23rd Street, from April 3rd to April 8th inclusive.

The work of the exhibitors was better arranged than in previous years, excepting the jewelry which suffered for lack of space. The different crafts were well represented by many well known works. Noticeably attractive were the braided palm baskets from the Spring Farm Industries, Mass., and the hanging mirrors made by Daniel Murphy. Mrs. M. Talbot White exhibited some pottery and a small raffia basket, wonderful in color and technique. Miss Francis had some of her well known baskets and some Russian homespun pillow cases. Mrs. C. Busck a very nice chair, both back and seat were made of tooled leather. Dr. Busck and Mr. Rodgers and some workers from Hull House exhibited some good metal work; Mr.

Rodger's bowls of antique copper were most attractive. Ralph Randolph Adams and Miss Ellen Starr showed book-bindings, Miss M. Little, Miss C. C. Collin and Miss Hicks, draperies and rugs; Benjamin Silliman, furniture; Miss F. Skinner and Mr. H. Whitbeck had some unique and well made silver spoons. Mr. Victor Shinnan ink stand in copper and silver. Mrs. H. Froehlich, Emily F. Peacock, Mr. Potter and others had attractive and original work in jewelry and enamels.



ANSWERS TO CORRESPONDENTS.

M. R.—It is a difficult matter to cover enamel which has come out a bad color—every extra fire adds to the risk of chipping off. We would not wish to advise under the impression that we are sure of results, for in such a case we could not be. However, you can try covering your enamel with a mixture of Dresden Aufsetzweis, in tubes, and one-fifth Ruby, for a ruby color, iron reds can not be mixed in enamels with good effect; or you could make a pink by adding a little Carmine or Rose to the Aufsetzweis or a green by adding Apple or Royal Green; we are not sure, however, just what effect the under enamel would have—possibly the new enamel would cover.

L. H. W.—You must have misunderstood the mention of Mrs. Frackleton's name—we have never mentioned her as a contributor, but we have illustrated her very interesting stoneware work.

As a rule we have not found the paste for gold which comes ready mixed

in tubes very reliable. There may be some reliable makes but we do not know of them. If the tube paste, enamel, or color, is too oily squeeze it out on blotting paper and after the oil is absorbed mix with oil of lavender or spirits of turpentine as desired.

L. H.—Roman gold cannot be used advantageously over color fired or unfired, but the hard gold can be used either way if the color is thoroughly dry.

We are not acquainted with the ware you describe. To decorate your low fire pottery you will have to purchase underglaze colors and a soft fire glaze ready prepared. A very hard over glaze fire might do but possibly more heat might be needed.

L. S.—We should rather prefer the entire set painted in one design of gold outlined in black. A cream tint on the ware would add greatly to the general effect. Plate designs can be enlarged by dividing the large plate into the same number of sections as the smaller one, then drawing the ornament contained in the small section so that it will fit the larger section, see the April KERAMIC STUDIO.

B. G. D.—An iron fire pot should be whitewashed as often as it shows iron rust or iron spots through the old coat of whitewash, possibly once a month. The lime is not likely to injure the china.

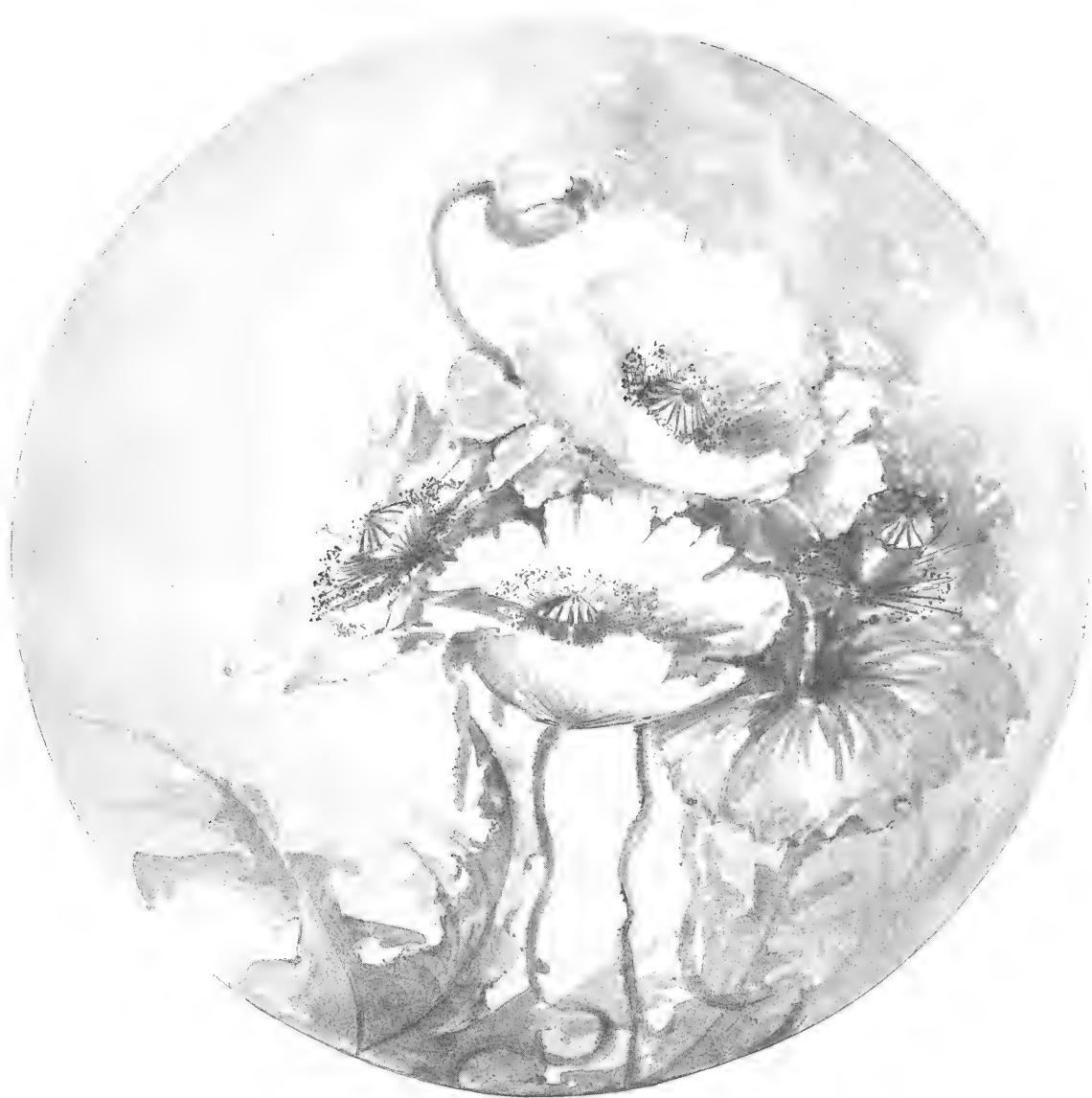
A. W.—A vase which breaks in the kiln usually cracks only, but if it falls apart it is likely to break something else, better put your vase where it is not likely to fall on anything. It is not likely to explode and scatter pieces—but such things are possible, especially with a very imperfect piece. For colors in chrysanthemums see Aulich's treatment for his color study in April 1905 KERAMIC STUDIO.



RED RASPBERRIES—MARY BURNETT

SHADE blossoms very delicately with Silver Yellow and Violet; for centres use Albert's Yellow and Yellow Brown and Finishing Brown for stamens. For the middle berries use Blood Red and Black, wiping out lights, and for the

others Moss Green and Dark Green, with a little Red on some of them. Keep some of the leaves warm with Ochre and Brown and for the others use Moss Green, Brown Green and Dark Green.



POPPY PLATE—LOUISE M. SMITH

IN this design the flowers are treated with Violet 2 and Copenhagen Grey, with a little Purple Black added for the darker touches. for the first fire, and accented with the same colors where necessary for the second fire. The background should be sufficiently strong for the first fire and is laid in with grey and violet with a flush of Yellow Green back of the

stems and directly under the most prominent flowers. Then when sufficiently dry carefully dust with Grey and Purple Black with a touch of Dark Green at the lower edge of the plate, thus allowing the stems to sink softly into the background. The dusting for the first fire is very important, thus the edges are softened and a good depth given to the whole plate.

CORRECTION

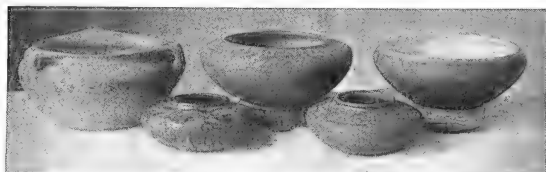
We beg to call our readers' attention to a correction in the ad. of Geo. W. Davis & Co., which was placed on page 1 of the May issue. The price of the plate study for amateurs which is accompanied by an imported china plate free, should be 35c instead of 25c.

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The Robineau pottery is original and unique. It carries itself as if conscious of artistic taste and refined quality. It is, in a word, precious, and a fit companion of choice silver, rich draperies and dainty books.—Prof. Chas. F. Binns in "The Craftsman."

The examples of texture glazes, of transmutation and opalescent glazes are excellent, while the display of crystalline glazes is most remarkable, and one that would be a credit to any factory in the world.—A. V. Rose, of Tiffany & Co., in "American Pottery Gazette."

The Robineau Pottery, Syracuse, N. Y.

Or Mrs. Alsop-Robineau, Editor of "Keramic Studio."



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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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Some Leading Agencies of Ceramic Studio

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 Brooklyn—A. D. Mathew's Sons, Fulton Street.
 Buffalo—Mrs. Filkins, 609 Main Street.
 Chicago—A. H. Abbott & Co.; A. C. McClurg & Co.; Brentano's; Burley & Co.
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KERAMIC STUDIO

Vol. VII, No. 3

SYRACUSE, NEW YORK

July 1905



GAIN we have met with disappointment in the naturalistic work sent in for the July competition. Surely the feeling for this line of work must be dying out in spite of the occasional letters of remonstrance received from certain subscribers who feel that we do not give enough prominence to the naturalistic. We try to give every

one the best we can in their special line and to this end vary our competitions to include every branch of decorative work. But in the naturalistic problems alone we meet with very little enthusiasm. Most of the best work has to be thrown out because it is decorative semi-conventional treatment and not purely naturalistic.

These studies of course will be available later when we have a competition for a decorative study. But in the meantime we must deprecate such expressions as we occasionally receive accusing us of neglecting the naturalistically inclined among our readers. We certainly will give good naturalistic studies, *when we can get them*. But they are exceedingly difficult to find as most of the good ceramic decorators are too interested in their conventional work to make naturalistic studies for competition; they forget, perhaps, that it is absolutely necessary for others to have good naturalistic studies from which to make conventionalizations, although they must make such studies for their own work.

As an illustration of the conflicting elements in china decoration which make the editor's life none too easy in the effort to please all, we quote without further comment a letter received just the other day from one of our dealer friends, an article from the New York Times, and an interview with Mrs. Anna B. Leonard, of New York.

✦

.....N. Y., May 13, 1905.

Keramic Studio Pub. Co.

GENTLEMEN: There are a great many artists complaining about recent numbers of the "Studio"—entirely too much conventional—and articles entirely foreign to ceramics. Conventional work, as they say, was a god-send to people who are not capable of making an interesting and artistic arrangement of flowers, fruits, &c., in the naturalistic—and I myself, do not see where horrid nasty bugs and such stuff, comes in, on plates that one eats off of—you never see these things in nature, in a clean, well regulated home or restaurant, but one does see flowers in profusion.

Some years ago there was an art book called "——", it was a good, interesting book and a fine seller, until it separated from art and gave articles on burnt wood, needle work, leather work and other subjects foreign to its name, it then went down gradually but surely, and at last the "——" was no more. I should hate very much to see the same thing happen to the "Studio"—it is a magazine which has stood very high amongst china painters, but the conventional page after page stuff is lowering its standard among artists.

Pardon the liberty I have taken, but I have a deep interest in the "Studio" and my sentiments are voiced by hundreds of china painters whom I come in contact with.

What I have written is intended in all kindness and I hope you will not take offence. Very respectfully,

✦

"Until very recently few of the decorators of porcelain were interested in tableware," Mrs. Leonard said the other day. "Vases and ornamental pieces appealed to them far more. Beauty in table service has always been a special hobby of mine, and I am glad to say that it is finally beginning to receive the attention it deserves. Not only artists but the intelligent public, are at last waking up on this subject. It is a field in which reforms are badly needed. It seems to me that if people have poor taste in any one thing it is sure to be in the china they place on their dining tables.

"I go into the homes of wealthy families who, so far as the hangings and ornaments are concerned, have spent money generously and have selected with discrimination and good judgment, and I am actually aghast at the dishes in which they allow their meals to be served."

Mrs. Leonard has sincere sympathy with the man who objected to his beefsteak being placed on a landscape half a mile away.

"Picture plates, those with naturalistic fish, game and fruit painted in the center such as enjoyed a great vogue recently, are simply terrible," she said. "It is never proper to put a picture of what we eat on the dish from which we are to partake of it. And a picture of any kind on a piece of porcelain sets at defiance all true laws of decoration. Even flowers, though we all love them, should never be used in this way.

"On the other hand, flowers, fish, water, ships, dolphins and so on, are used in conventional or decorative designs upon porcelain with charming effect. The conventional design may suggest nature, but it never seeks to portray it. It has a certain rhythm and harmony which is very restful. We never tire of it as we do of even the best of naturalistic designs. While I prefer dinner plates with simply the rims decorated, allover designs may be very beautiful, and restful also. The old Canton ware shows allover decorations in blues and greys which are wonderfully restful."

Mrs. Leonard arose and brought a blue and white platter of old Canton ware from the dining room. It was of the famous willow pattern.

"You see, the spots of color are so well distributed that we hardly think of the design as a picture; we do not notice whether it is a landscape or a waterscape," she said. "This is a landscape treated in a decorative or conventional manner. Much of its beauty lies in the liberties which the artist has taken in his treatment of nature. One never saw a tree like this one. But just fancy how crude and horrible this same design would be if painted in natural colors, and so as to give the effect of a picture.

"Here there is no shading. Everything is flat. There is no reaching back beyond the surface of the plate. That

is one of the great principles of all correct designs for porcelain whether for table use or not. There must be no attempt at perspective—simply the form or silhouette of the object. The artist must let nature alone.

"In the exhibition which our society is holding at the National Arts Club at present there is a plate done in a conventional morning glory design of blues and greens—of course not the natural colors of that flower. It is a fine example of what such work should be, the background spaces being as beautiful as the design itself—a point always to be thought of in good porcelain decoration.

"All the table china shown at this exhibition, while beautiful in design, is very quiet in tone—so quiet, indeed, that even members of the society have found fault with it. 'You will never be able to sell it,' they say. However, many people who on their first visit have objected to its simplicity have liked it better when they saw it a second time. Its beauty gradually grows upon them. It takes time to educate the public taste, and we must be willing to do a little missionary work, though it does not pay at first.

"What we are fighting against now is the showy, flashy style of decoration which seems to be the most popular for table china of all descriptions. The designs are generally neither true to nature nor conventional. They are over-ornate, in poor taste, and bad in color. Even in the most expensive porcelain it is hard to get tableware possessing real artistic value. In the cheaper china it is well nigh impossible to do so. Until some of the large potteries come to our aid by printing decorations which are good in outline and color upon their inexpensive wares, we cannot hope for any great stride forward in the general appreciation of what is best in such things.

"It is as easy to print a truly beautiful design as a poor one; but the potteries which turn out cheap grades of china are unwilling to attempt improved designs. The old ones have sold well in the past, and the manufacturers are afraid to risk an innovation. This is largely owing to the ignorance of the salesmen employed by china houses. There is a large carpet firm in this city which requires all its salesmen to take a course in design at Columbia University in order that they may understand the principles of artistic designing and be able to explain the good points of the rugs intelligently to customers. It would be a splendid thing if the firms which handle china would adopt such a plan.

"Our society, in common with the whole arts and crafts movement, is trying to impress upon people that the arts come into one's life more by the little things by which we are surrounded than by the pictures on our walls. The pictures we may look at once a day or twice a week, but the objects of utility we handle and gaze upon continually. It is by them that our artistic taste and judgment is unconsciously molded.

"Nothing in our homes should be more beautiful than the table service. We come in contact with it three times a day and during the hours of our intercourse with each other. The appointments of the table really influence our thoughts. If they are worthy of being talked about, they may be a pleasant subject of conversation. I think the china should be different for every course of the dinner. One set used straight through a meal grows monotonous. For my own table I use old Canton ware. Blue and white china is always pretty, and much that is very reasonable in price is good in design.

"I would advise people of moderate means to use it in preference to any other. There are many different patterns in the blue and white, so that variety can easily be intro-

duced into such service, but dishes of one design only should be placed on the table at a time.

"In the shapes of tableware, also, there is much improvement to be desired, but with this we can not do much at present. No American pottery turns out really fine porcelain for decoration, so artists are obliged to use that which is imported from England, Germany and France.

"The handles of cups and pitchers are always a drawback to the artistic treatment of these, as they invariably have the appearance of being stuck on—as, indeed, they are. To have the handle of one piece with the article and an apparent outgrowth of its form, though artistically correct, would increase the cost of its making considerably.

"Plates, cups and all dishes should, I think, be plain, without fluting or embossed work of any description. For platters and vegetable dishes silver is better than china. It can be heated without injury, and it retains its warmth much longer."—*New York Times interview with Mrs. Anna B. Leonard.*



NOVEMBER COMPETITION PROBLEM

Color design for stein in fruit motif to be accompanied by detail drawing of motif in pen and ink. First prize, \$8.00, second prize, \$5.00. Competition closes September 15th.



LEAGUE NOTES

THE exhibition of the study course problems, for the year just passed, is a credit to members of the League. Some members who do not know the resourcefulness of Chicago, were intimidated by the strike, and thus prevented from sending at all. The trial exhibitions of the New York Society of Ceramic Arts, at the National Arts Club, and of the Duquesne Ceramic Club, at the Carnegie Gallery, Pittsburgh, held necessarily about the same time, prevented the installation of those exhibits with the League.

This seemed to us, while placing our pieces, an "ill wind", but it has blown good to all. All three exhibitions were sufficiently important to create comment in these various cities, and as all conformed to our educational plan, were eminently successful. While all forms are the same, there is an interesting variety of treatment. Conventionalized forest and yellow poppy from California; crab-apples, land-scapes and tulips from Kansas; oak trees, flowers, fish and geometrical arrangements from Maine, Massachusetts, Michigan, Illinois, New Jersey and New Orleans, all show the originality resulting from concentration in study.

Only about one half of all pieces submitted were accepted for exhibition at The Art Institute. The criticisms were severe but just, but all forms (with one exception) conforming to the rules of education, are shipped for comparison. These refused pieces are below the average work of the members who submitted them, and give the impression of having been hurried and slighted. For Portland were selected choice pieces to fill the space allotted there.

In adopting an entirely educational feature for exhibition purposes, we have entered the art enclosure, where we come in contact with an educated, art loving public. Have we strengthened our commercial advantages, or weakened them?

The relations of Advisory Board members, Proxies, Chairmen of Committees, Officers, etc., were such that it would have been a pleasure to retain them another year, all were faithful, but it was deemed wiser to select new representatives, in order to bring more members in closer

touch with League affairs. Marshal Fry, New York, and Evelyn Beachy, Chicago, were re-elected. Mrs. Beachy, however, seeing that the work was practically done by local members, kindly withdrew in favor of an outside club.

BELLE BARNETT VESEY, President.

Summer address, Island Park, Rome City, Indiana.

MINUTES.

The convention of The National League of Mineral Painters, was held May tenth and eleventh in The Art Institute, Chicago. Ten clubs were represented. The yearly reports of officers, delegates, chairman of committees and proxies, were listened to with interest. Greater activity has been shown in the study course than previously. The Treasurer's books show a balance of \$383.61.

Mrs. Cross, chairman of exhibitions, reported space secured in the Fine Arts Hall at Portland, Oregon. As this is the first time in the history of ceramics that a club has been assigned space in which to exhibit with Fine Arts we feel that much has been accomplished.

From the twenty-one nominations for Advisory Board members, the following were elected: Mrs. William Smith, Newark, N. J.; Mrs. Owens, Detroit, Mich.; Mrs. Culp, San Francisco, Cal.; Mrs. A. A. Robineau, Syracuse, N. Y.; Miss Cowen, Pittsburg, Pa., and Marshal Fry, New York.

Miss Mary Chase Perry was re-elected Chairman of Education. A unanimous vote of thanks was given the editor and publishers of the KERAMIC STUDIO for the space so generously given in that magazine to the League.

M. ELLEN ENGLEHART, Rec. Sec'y.

EXHIBITION NOTE

THE Chicago Ceramic Art Association have just closed their annual exhibition at the Art Institute, Chicago. The exhibit of The National League of Mineral Painters was held at the same time, making one of the best exhibits of ceramic art that has been shown in Chicago. The exhibit though small, was choice.

Among some of the best things shown, was the flat enamel work of Mrs. A. A. Frazee. Mr. Campana's work showed the master hand of an artist. Mrs. Evelyn Beachy showed three good pieces in under glaze effect. Mrs. M. J. Coulter was very well represented by her usual good work on over glaze. Also some charming effects in hand built pottery.

The Club has adopted the National League study course, and the pottery would do credit to much older

workers. The Club is expecting to exhibit again this fall with The Arts and Crafts Society, at the Art Institute. The Club will have its annual outing about the middle of June, at Terracotta, where the beautiful Teco pottery is made. Mr. Gates, the originator and owner of same, is a member of the "C. C. A. A."

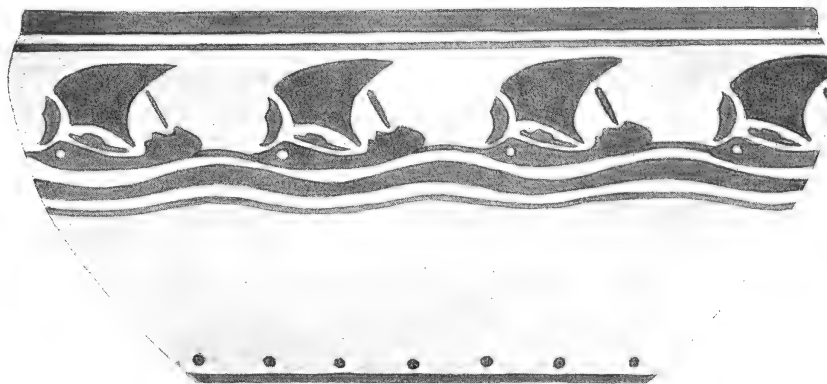


TOBACCO PLANT OR NICOTIANA

Eunice Eaton

From a German Study

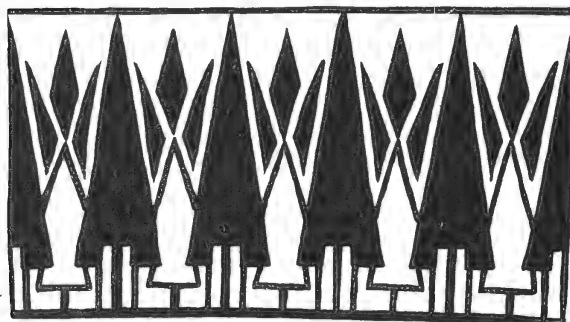
Motif for tobacco jar problem for November competition. The variety with the large white flower is the most decorative. This flower is pinkish.



BOWL IN BLUE AND GREY—MARIE CRILLEY WILSON



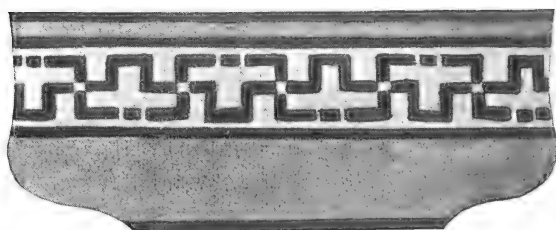
HELEN WALSH



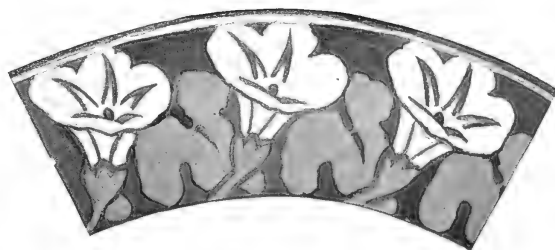
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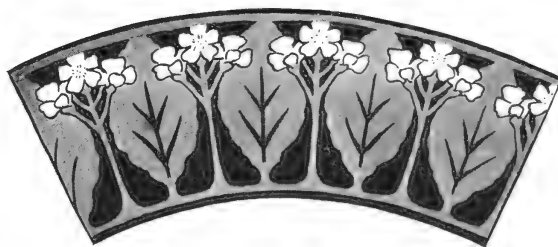
HELEN WALSH



ADELIA MURRAY



MRS. F. N. WATERFIELD



HELEN WALSH



ADELIA MURRAY



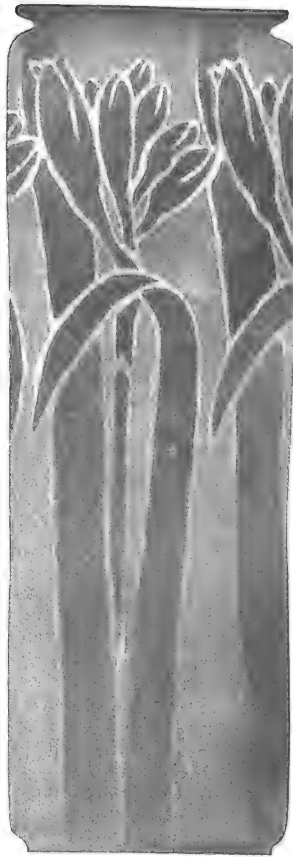
GRACE ALEXANDER



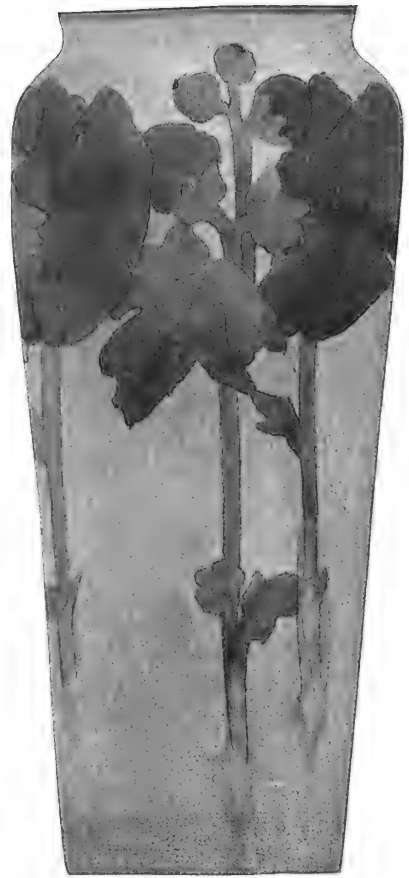
ADELIA MURRAY



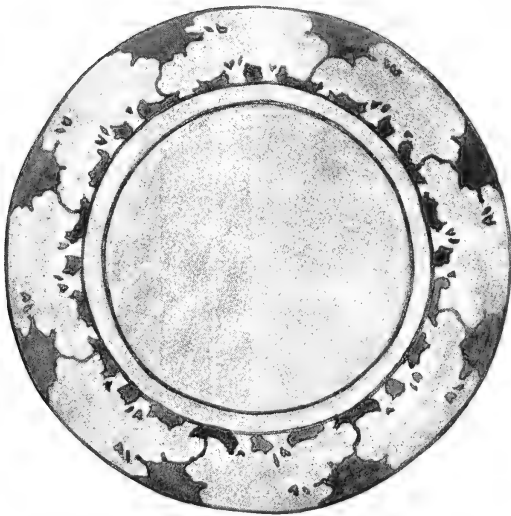
A. R. MURRAY



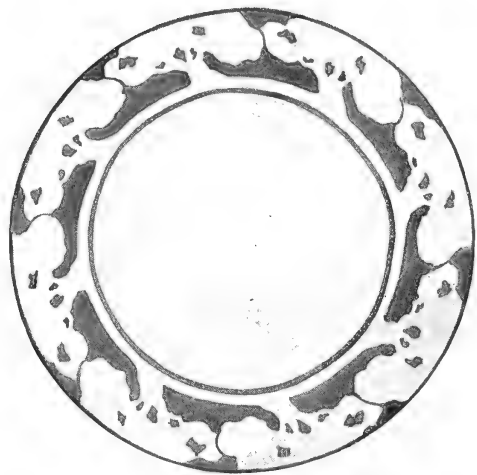
BLANCHE WALSH



GRACE ALEXANDER



MRS. F. N. WATERFIELD



ADELIA MURRAY

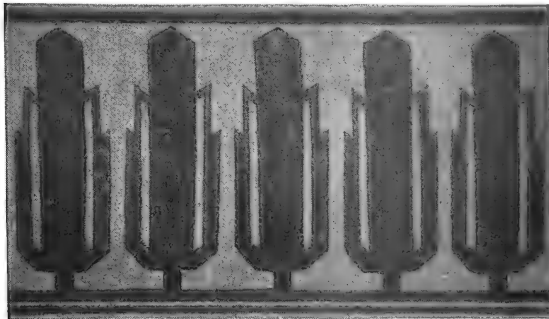
CLASS IN DESIGN—MISS MAUD M. MASON



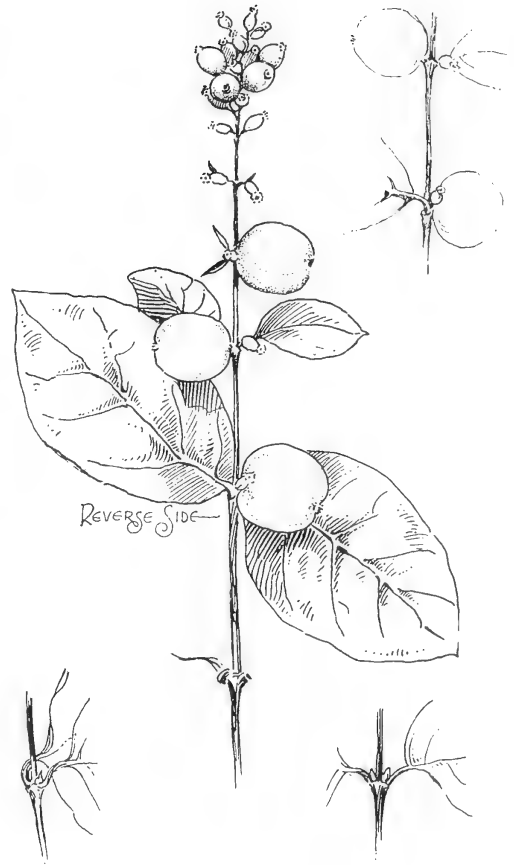
ADELIA MURRAY

CLASS IN DESIGN—MISS MAUD MASON

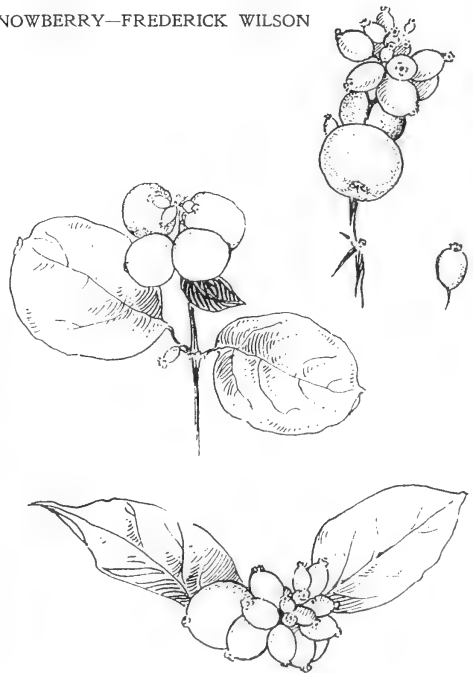
The larger part of Miss Mason's class work was shown in the June KERAMIC STUDIO. We regret that space did not permit showing it altogether as it deserves to be studied as a whole.



ADELIA MURRAY



SNOWBERRY—FREDERICK WILSON





SNOWBERRY—FREDERICK WILSON



BLACK STEIN

Blanche Van Court Schneider

WITH black paint carefully draw two lines one-sixth of an inch apart encircling the stein about an inch and a half from the top. Paint the roses with Rose for the first firing and suggest the leaves and background with Yellow Brown and Brown Green, keeping all light and soft. Paint the base of the stein black using any good powder black. Apply as evenly as possible stippling if necessary. Paint narrow band and handle in gold.

For the second firing, strengthen the light roses with a suggestion of American Beauty, and paint the dark rose with this same color, with a touch of Ruby in center. Accent the leaves with the same greens used in the first painting, and again apply the black paint to the lower part of stein. Let this dry until it is ready for dusting. If painted in the afternoon it should be ready to dust the next morning, then powder evenly with the black used in painting.

Again apply gold and fire. Add detail to flowers in third fire if necessary



DIFFICULTIES WE CAN OVERCOME IN THE USE OF LUSTRES

Fanny Rowell

"How can we use lustres so we get the finished result without spots?"

Dry the lustres immediately after they are placed on the china, and manage your work so you may avoid dust. Half dry lustres are as ready to collect dust as the oils we use with mineral colors. Though the work may go into the kiln looking all right, every particle of dust that has rested on the lustre develops a mark that looks like the prick of a pin. Dust is much more disastrous to lustres than to mineral paints. Countless pin pricks dotted over a surface are as tantalizing a difficulty as we are likely to meet with in lustres, and what to do with it is most perplexing to the beginner, who cannot imagine how they came there.

Dry the lustres so there may be no wet surfaces to attract the dust. You may reply that it dries too quickly anyway. It certainly does dry so a tint cannot be padded further, a very few moments after it has been placed, but it is not positively hard and dry. If you touch it you will find it is slightly sticky. It will remain so for hours. It must be firmly dry immediately if you expect to have fine results. Whether it has been tinted or merely painted on, dry in an oven that is near the work, and an oven that may be lifted on and off a gas stove is better than a stationery

one that is used for other purposes. The top of the oven must be ventilated so steam may escape. It is not sufficient ventilation to leave the door open. As steam rises, if it does not find a way to escape, it falls back on the china, and wherever lustre is, makes tiny spots, and so many of them, countless as the stars are on a cold clear winter's night. These bits of moisture may also dash back in a kiln, if it is not sufficiently ventilated to allow escape.

Usually in a kiln there is, at any rate, a great deal of moisture from colors and golds, just as the heat begins to come you can see the moisture escaping from the air valve. If it were kept in you can imagine how sadly it would spoil your plans as to the development of perfect lustres.

The reason why we like a portable stove is that after the lustre has been dried the oven may be lifted off for the china to cool, and the work not removed until it is cool enough to handle carefully. Pulling hot china out of an oven is apt to mar it, and there is also a risk of breaking the china by suddenly bringing it into contact with cool air. But a stationery gas oven may be used by turning off the gas and letting the china cool.

An oven in the studio is useful too in drying gold or partially drying work that is to be grounded. I make a point to tell the way to use an oven because I have seen people go about it in such odd ways. Take for instance the handling of a plate that has a fresh lustre border. Push it into the oven and pull it out again, with the help of a paint rag, and you will probably find that you have pressed against the surface, and that the lustres stick. You cannot handle hot lustres any more than wet lustres, for until the china is cool the lustre is moist. But as the china cools the lustres become as hard as a rock. Do not make too hard work of doing all this, just use good practical common sense in the way you handle china and the way you dry the lustres. The intelligent comprehension of deftness, and extreme neatness conquer the chief difficulty of handling lustres.

Be direct in the way you place lustres. Your china is to be perfectly clean, of course, before you begin, and you know just where in the design you want to put certain lustres. Have the bottles in holes in a box, or in some other way, very firm so they will not tip over at a crucial moment. A block of wood with holes cut the size of the lustre bottles is the best kind of case to hold your equipment of lustres. Use a large flat sable brush for laying on borders or large surfaces. You are to lay on the wash rapidly so it will scarcely dry while you go round a border and edges may meet and combine without a rough line of heavier color. If you are very deliberate it will never do, and if you go over it,

to make it a little better, touching here and there, and pulling up the color, you had best take it off all and commence again.

But daubing in and out is uncertain work. As the lustres are very much the same yellowish grey color, a light shade before the kiln develops them, and not nearly so strong as they become, it is quite easy to suppose the surface clean and free from lustre when it is not. It is well to remember that lustres cannot be painted over unfired lustres. Any little unobserved particles cause blemish in the fired work.

Then keep your hands off it. How everybody wants to *touch* china. Even in working at it we touch it too much. Study deftness in handling, with no touching of the surface. When dried and cool wrap the china in tissue paper, and fire as soon as possible. But, if before firing, you think dust may have rested on the china, wipe off with a soft silk handkerchief.

Use any brushes for any colors, even gold brushes or painting brushes, only be sure they are clean and dry. You need not have a great array of brushes. Wash them by dipping in turpentine or alcohol, when they are dry they are ready for use again. When you have finished for the day, after using the turpentine or alcohol wash which removes the color, wash freely with soap and water, exactly as you would brushes used for oil painting. This keeps the hairs soft and same as when new. Point carefully, or flatten as the shape of the brushes may require. Turpentine and many of the mediums we use in mineral painting, make the brushes coarse and hard. Thoroughly cleaning with soap and water preserves them and keeps them so we may enjoy using them. Do not have brushes labeled and kept for special lustres. It is only confusing. Keep them all so clean that they may be used for any lustres. As you should not use a brush until dry, it is not of any consequence whether it be turpentine or alcohol with which you wash out the colors.

If finger marks leave blurs and creases you may be sure that hairs that may escape from the brushes will be damaging too. The placing of lustres needs more dainty management than any other material of mineral painting.

Wet brushes will change the color of the lustres. It may be remedied after firing by a second application of same lustre, though of course the color deepens. Light green and dark green are especially apt to change in first firing either from this cause or by gases in the kilns, but a second application of same lustre makes them even in tint.

Lustres should have strong firings to make them permanent. Underfired lustres may be refired without retouching. As lustres do not enter into the glaze, but remain on the surface, as gold does, they are, like gold, liable to wear off. So give them as strong firing as possible to insure wearing quality. It can scarcely be fired too strong. It is beautiful and the colors carry perfectly in a firing even so strong that gold is burnt off. Do not be tempted because the lustres develop very quickly, to put them in the part of the kiln that gives the lightest fire. Although they commence to develop in even the small heat of a gas oven, they need the strongest kind of firing to insure permanency. I find opal one of the best wearing colors, a permanent one. Even the glass burnisher used ever so hard has no effect upon it. The best way to use opal is to paint it on thin. Use china that is rounding, not with perfectly plain surfaces. A tile would not be the best surface to bring out the beautiful qualities of lustre, nor would a flat rimmed plate. Shapes that are modeled and carved suit iridescent colors best. Opal used very heavily develops yellow spots that are too strong to be charming. Unless it is to be padded, paint the opal lustre thin, even if it must have two applications and two firings.

When several paintings of lustre are put on the same surface light lustres should be placed over the dark ones. Light lustres such as yellow or orange, opal or even light green, if you want a greenish tint, develop the best irides-



ROSE DESIGN FOR PLATE No. 1—MAUD MYERS

Plate with narrow border is to have pink roses on a gold background.

cent qualities of other lustres. A dark lustre over a light one simply amounts to about the same thing as if there were nothing underneath, but the thin light ones bring out greater radiancy in the dark lustres. The darkest effects are secured by putting on several washes of black lustre, and one of ruby, of course with a separate firing for each color, or wash. Finish by a wash of yellow lustre over all. In striving for dark effects, do not think that *thick* washes of color will help you. If you have ever found a film over lustres you may know it results from having used lustres too heavily. A thick wash of yellow lustre becomes semi-opaque, while merely a thin wash beautifies it all.

When lustres rest within a crevice heavily they will not craze like a color, but will peel off like flour, leaving white china. Repaint with a thin wash.

Freak things appear in lustres that can be accounted for only by gases in the kiln, and sometimes they are highly artistic. They may be radiant bits of colour that we cannot duplicate or repeat. These I would keep and cherish. If everything goes wrong with the work, however, you can take it off with eraser, and take off all the extraordinary finger marks that in some way have appeared at the same time. Use the eraser instead of the deadly hydrofluoric.

But perhaps they will generally go right. The first colors look crude, but fine finish works wonders. The lustres are a very fascinating element in mineral painting, both in the results and the pleasure of producing them. They should always be used in designs so they make contrasts with colors. Making a much higher glaze than colors they need to be toned down. Colors or gold may be placed over fired or unfired lustres. This gives opportunity to improve upon the coloring. Opaque grounds may be put over lustres as well as if the china were white, as there is nothing in the lustres to absorb the pigments.

Silver lustre, the only opaque one, is like platinum, of itself too cold, too dead in effect to be desirable for china.

Use it as a foundation color, and enhance its value by painting over with some other color, ruby or dark green, and with a final wash of opal or yellow. That beautiful yet somewhat illusive thing—success—that we are so earnestly striving for, is possible even with lustres. They are not unreliable, but are whimsical enough to keep from being monotonous; while we work with them, cleanliness, avoidance of dust, quick drying, strong firing, and an artistic sense of their fitness, insure success with lustres.

One reason why ceramic workers have been so successful is that they have painted beautiful things, things that people want and that enter into their daily lives and make home beautiful. Lustres are beautiful in themselves, not a fad of the moment. Strong individuality may be developed in their use. We do not all want to decorate alike, nor to paint and design the same things. To succeed in art we must be ourselves, do what we feel compelled and inclined to do, what is in our heart to do, not being slavish followers of others. Let us study technique, and design, then be ourselves in our own work.



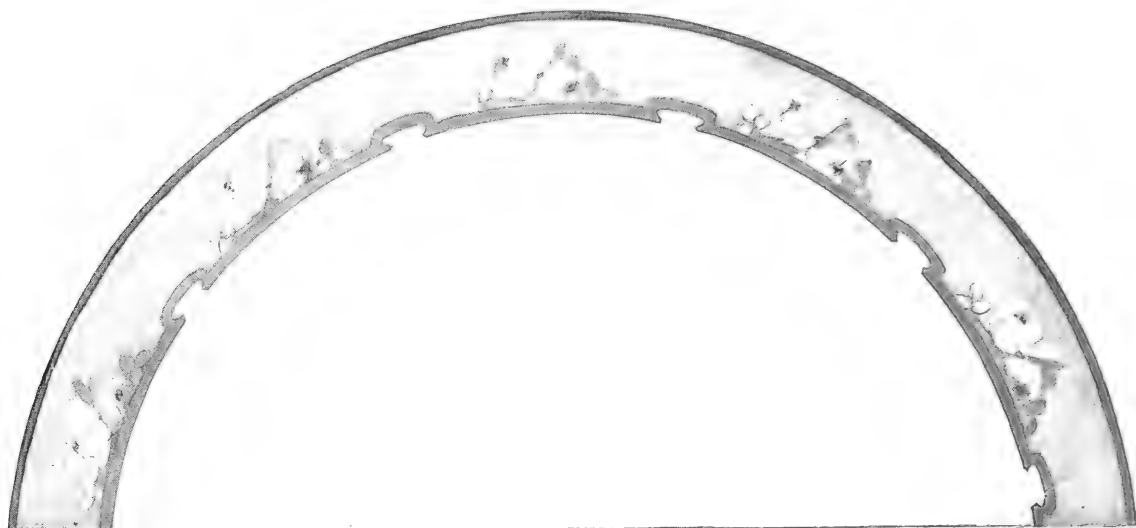
SUMMER SCHOOLS

The River School at Washington's Crossing, New Jersey will be open from July 12 to August 18, under the instruction of Richard Farley, painting; Myra Burr Edson, design, and Charlotte Busek, applied design.

The Summer School of arts and crafts at Port Sherman, Lake Michigan, will be open from July 5 to August 30. The instructors are Forrest Emerson Mason, Burton A. Marr, Judson Decker and Elizabeth Troeger.



The Alfred Summer School of Pottery, Alfred, N. Y., will open July 5th and continue until August 15th, under the direction of Charles F. Binns.



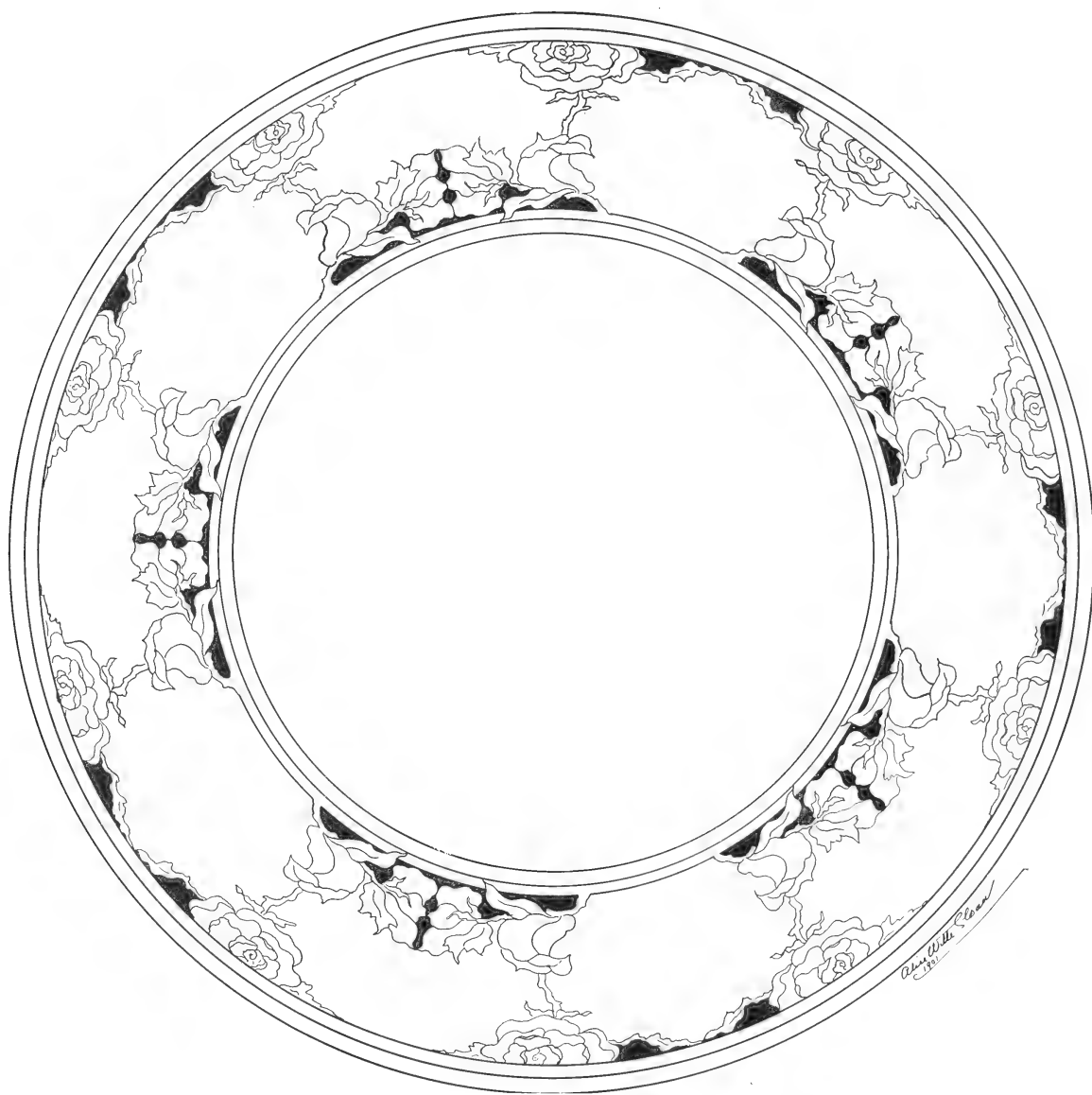
ROSE DESIGN FOR PLATE No. 2—MAUD MYERS

Narrow gold band on edge of plate, pink rose and two of deeper tone, should be painted in for first fire; pink ones with Carnation; deeper ones with Rose and Roman Purple mixed, second fire, tint band with light green, give roses wash of rose, foliage delicate greens.



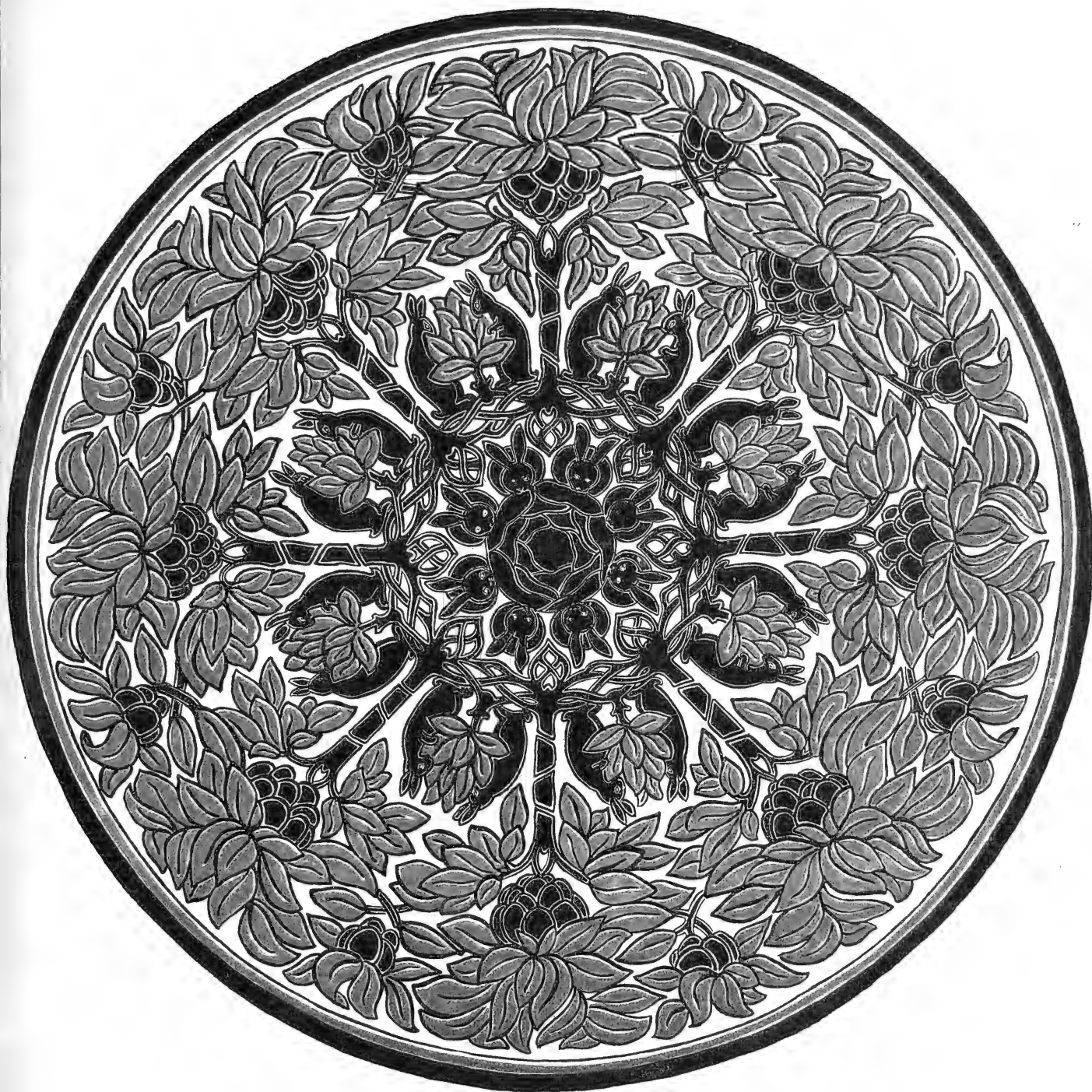
CARNATIONS—I. M. FERRIS

Lightest flowers peach blossom and retouched in second fire with Rose and Ashes of Roses. Dark ones Ruby shaded with Purple Black. Background Ivory in lightest places with Air Blue toward the edge. In dark places Royal Green, Dark Green and Copenhagen Blue. Dust when nearly dry for first fire and if wanted very dark dust also in second fire.



ROSE PLATE—ALICE WITTE SLOAN

Roses and buds a soft tone of orange shaded with red. Leaves green. Background pale dull yellow. Black portions brown.



RAREBIT PLATE—H. S. PATTERSON

JULY 1905
SUPPLEMENT TO
KERAMIC STUDIO

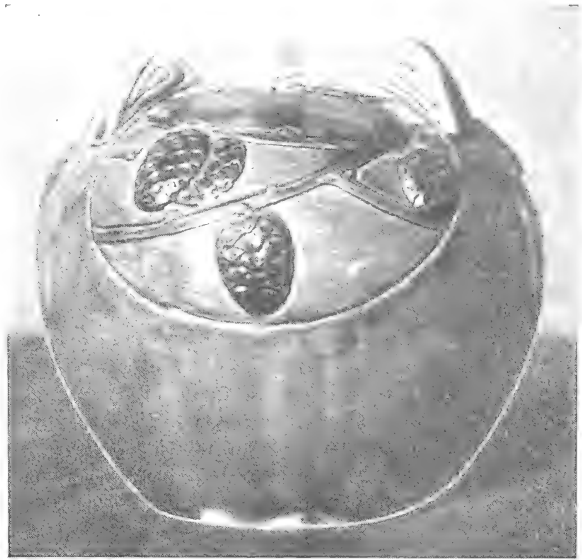
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SYRACUSE, N. Y.



IMPERIAL AND ROYAL SCHOOL OF ARTS AND CRAFTS OF PRAGUE, AUSTRIA

CERAMICS AT THE ST. LOUIS EXPOSITION

THE foreign exhibits of pottery and porcelains were, perhaps, more instructive to Americans than any of our home products, being the outcome of quite different methods of study and different attitudes of mind both in choice of medium and in modes of expression. What was particularly impressive was the remarkable exhibits of school work in all the arts and crafts, especially pottery. In the Austrian section the Imperial and Royal school of Arts and Crafts of Prague, George Stibral, director, sent some most



SCHOOL OF ARTS AND CRAFTS, PRAGUE



SCHOOL OF ARTS AND CRAFTS, PRAGUE

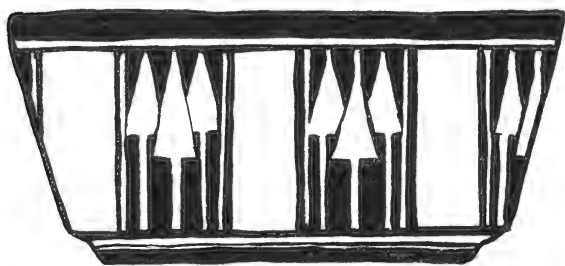
clever work by pupils of Professor Kloucek. The pottery is rather heavy in effect but forceful and looks to be hand-built. Most of the pieces illustrated are different expressions of the same motif and for that reason are unusually interesting.

From the Brazilian section ten vases, the work of E. Visconti, Rio de Janeiro, were most unique and unexpectedly artistic in design and color. Unfortunately we were unable to obtain photographs, but the general effect was a reminiscence of the "Art de la Ceramica" illustrations in *KERAMIC STUDIO* after the Pan-American.

WILD CARROT

Mary Alley Neal

AS this wild flower is sometimes called the Queen's lace handkerchief, it is suggestive of soft lace-like edges melting into the background. The best way to procure this effect, is to paint your background first with an oil (Balsam of Copaiba) that will keep your color open a long time to give you the opportunity for working your flowers into it while still wet and blending the edges with a pad. Take for instance a vase: After drawing in your design commence with Shading Green and a little Royal Purple to grey it, then Copenhagen Blue and Apple Green and Violet, then Grey Green towards the bottom, using Balsam of Copaiba at once for the flowers and Ivory for lightest tones, adding Yellow or Apple Green for the light green tones and Copenhagen Blue, Violet and Apple Green for the shadow side softening into the backgrounds, painting some shadow blossoms right into the background, and wiping out or painting in leaves and stems with Apple Green and Violet blending into the background at the base. Now put in your darkest touches with Shading Green, Brown Green and Violet, and take out your high lights sharp and clear in the distinct little single flower forms that go to make up your broad mass. As your background is of grey greens, cold in tone, your flowers should be warm in tone on the light side and a warm yellow and yellow green should predominate with the soft grey greens in shadows. When dry, dust with same colors used in painting. In the second fire you will have to darken the background and work in a little more detail to the flowers and accent the stems and leaves.



BOWL, OLIVE SHERMAN



CORRECTIONS

The golden brown mottled glaze stoneware jar attributed to Mr. Whalley in the account of the N. Y. Society exhibition was the work of Miss Maria Jordan of Portland, Me. The plate attributed to Mrs. Price was the work of Mrs. Marie Crilley Wilson.



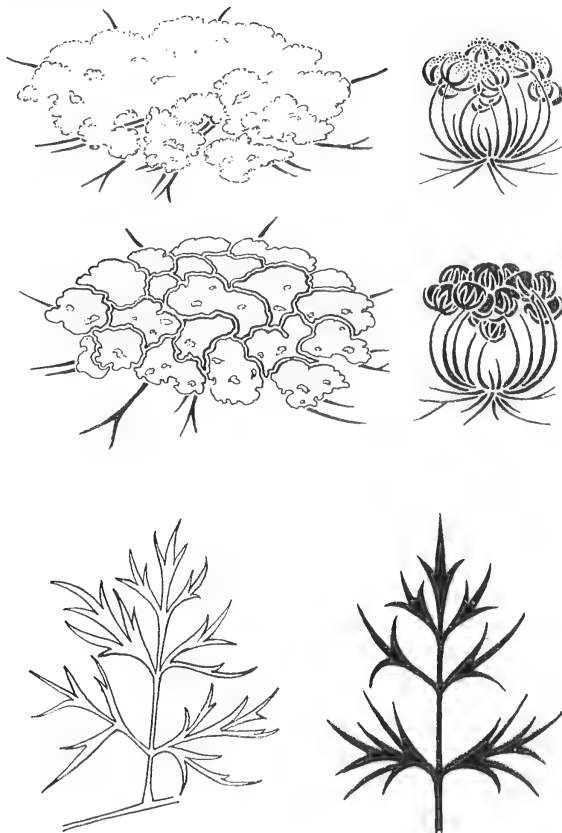
WELSH RAREBIT PLATE (Supplement)

Helen S. Patterson

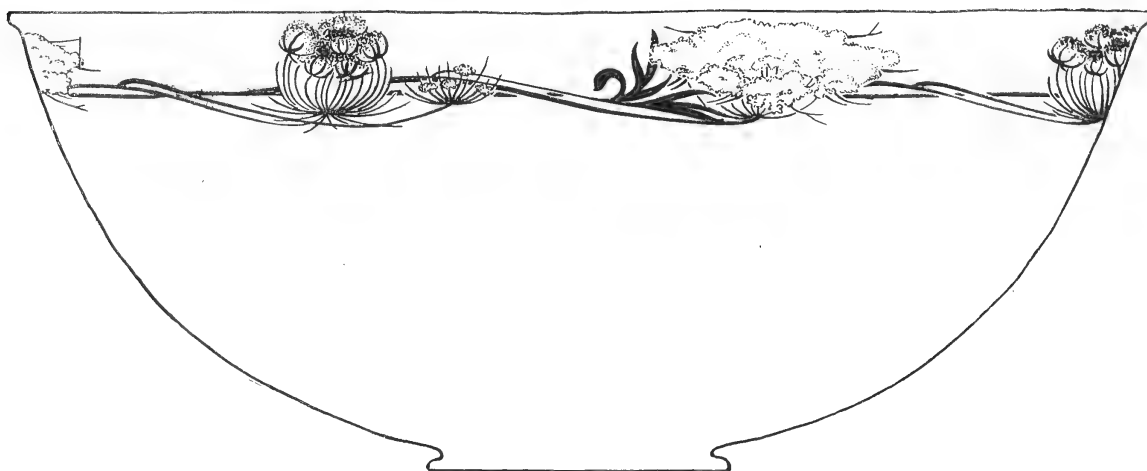
TINT the entire plate a deep cream tint, using Yellow Ochre with a touch of black. After firing execute the design in two shades of Delft Blue, making the darkest tone a trifle purplish by adding a touch of Ruby Purple. The darker tone may have to be gone over in a third fire.



WILD CARROT—MARY ALLEY NEAL



Tint cream, blossoms white, stems and leaves grey green,
top of seeds pale brown.

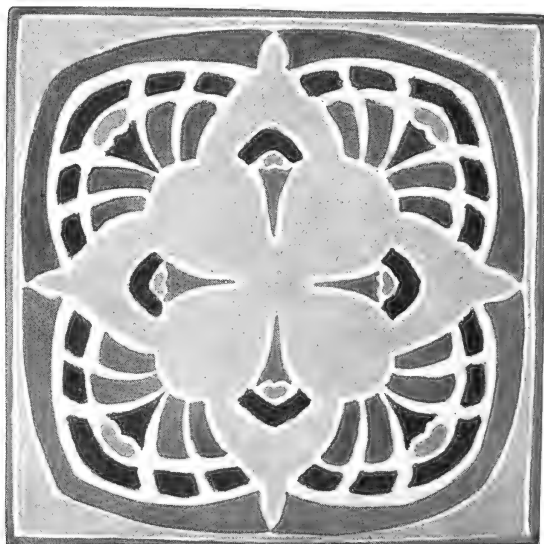


STUDY OF WILD CARROT—RUSSEL GOODWIN



LANDSCAPE—HENRIETTA BARCLAY PAIST

IN colors—Make the sky a strong blue (Deep Blue Green) and the ground the color of yellow sand (Yellow Ochre with shadows of Copenhagen and Sepia), the trunks of the trees grey (Copenhagen shaded with Black) and the foliage a strong grey green, use Shading or Dark Green, Moss Green and Black. If in monotone, tones of green, grey or brown are pleasing.



TILE DESIGN—PEACOCK FEATHER

Margaret Overbeck

Ground and center square a dull light mahogany tint, design in two shades of Olive Green with violet spots in eyes, outlines a dark cream tint.



ARBUTUS—M. E. HULBERT



ARBUTUS OR MAY FLOWER—M. E. HULBERT (PRIZE STUDY)

THE buds and outsides of the flowers are pink and the inside white, showing a little pink on the edges of the petals. The leaves are glossy, brownish green and rather thick and the stems a reddish brown.

For China—Use Rose color, Lemon Yellow, Brown Green and Ochre for the flowers, and Deep Blue Green,

Moss Green, Brown Green and Chestnut and Finishing Brown for the leaves and Chestnut and Finishing Brown and Pompadour for the stems.

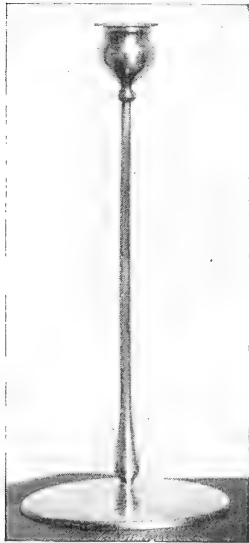
For Water Color—Crimson Red, Lemon Yellow, Hooker's Green 1 and 2, Olive Green, Burnt Sienna, Brown Purple.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



CANDLESTICKS—THE JARVIE SHOP

CANDLESTICKS OLD AND NEW

THE candlesticks of our forefathers find their homes today in pleasant places. Many of them are worthy of the veneration shown them. Take for instance, Figure 3. The tallest candlestick is old English probably about the end of the 17th century. The other one is also old English. In Fig. 1 and 2 are specimens of Italian, French, old American, and the two small ones are probably Russian. Each one is characteristic of its period and has great charm and beauty.

The new candlesticks illustrated were made by Mr. Robert Jarvie, who has lately learned for himself the sobriquet of "The Candlestick Maker." Some years ago Mr. Jarvie became interested in the making of a lantern, which

after some difficulty in obtaining material, he finished. The work of this one lantern appealed to him so strongly that he very soon made himself a master of the subject of interior illumination. The making of a candlestick succeeded that of the lantern and in the following illustrations we give a few of his characteristic productions.



ITALIAN

FIG. 1

FRENCH

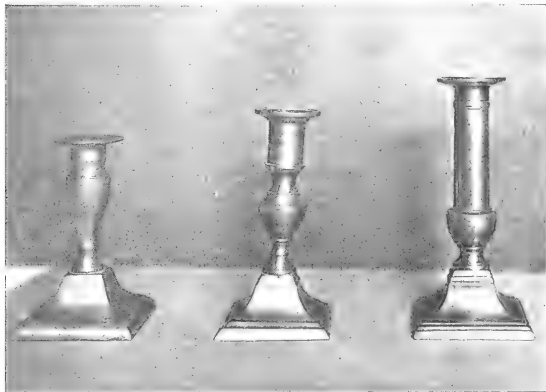


FIG. 2

PROBABLY RUSSIAN

AMERICAN



FIG. 3—ENGLISH

The great charm of these candlesticks is their simple dignity and restful finish. Many of them are cast in brass and copper, polished so that the metal is left with a dull glow, others are treated with acids to produce antique effects. Some of them are spun, and some are made by hand, each one vying with the other for utility and beauty, showing the work of a craftsman who labors equally with hand and brain. The old candlesticks were kindly loaned to us for reproduction by Mrs. W. T. Bush, Brooklyn.



CANDLESTICK—THE JARVIE SHOP

OLD ROMAN JEWELRY RECENTLY DISCOVERED NEAR POMPEII

A RECENT despatch from Rome, Italy, states that excavations near Pompeii have resulted in the discovery of a human skeleton, and near it, of four solid-gold bracelets of beautiful design, set with emeralds; a pair of large Oriental pearl earrings, two golden necklaces set with pearls and emeralds, and two emerald rings.

The articles of jewelry are of the Roman Pompeiian epoch, and are of great artistic value.



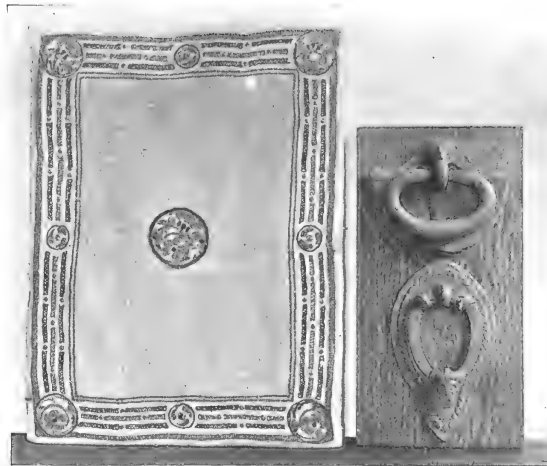
CANDLESTICK—THE JARVIE SHOP

ANSWERS TO INQUIRIES

M. C. Drake—The lead lines on lamp shades are colored green by first being covered with a copper plating; then that is oxidized with a solution, which any copper plater will supply.

W. D. K.—Gold leaf is applied to leather with Finishers' glaire and a heated tool. The glaire is made from the well beaten white of an egg diluted with half its quantity of white vinegar and allowed to stand. Wherever the blind impression is to be covered with the gold leaf the glaire is painted on with a very pointed brush and after a few moments the gold leaf is put on. The heated tool is applied over the gold.

H. M.—The best grades of Russian calf skin, ooze calfskin, or split cowhide are best for modeling. Sheepskin does not model well.



MARY BACON JONES

ALMA KRAUS
MARY BACON JONES

Y. M. C. A. EXHIBITION

The Young Women's Christian Association, East 15th Street, New York, held their annual exhibition in their studios May 31st. The work of the students under the direction of Miss A. S. Walker and Miss H. Turner, showed improvement on that of the previous year. Particularly interesting was the work in clay. A large Jardiniere with Greek reliefs, a medallion of Dante by Miss A. N. Lee, inkstands by Miss Squire, Miss Newell and Mrs. Green, and a sun dial by Miss Beebe. Some of the students had modeled in clay several very attractive door knockers, those by Miss



ELIZABETH BEEBE
ELSIE NEWELL

GRACE GREEN

M. B. Jones and Miss Alma Kraus, are illustrated. From the work in wood carving we give the side panel of a desk by Miss Ida M. Foster designed from illustrations in Du Chaillu's Viking Age. The general Norse treatment is carried through the desk.

Miss Turner has lately started a class in embroidery, and the portfolio cover in Russian Homespun embroidered in dull blues and greens, by Miss M. B. Jones, shows a very good beginning.

The Jury, Mr. Marshal Fry and Mr. F. W. Belknap, made the following awards:

MORNING CLASS—First Year Scholarship, Sylvia A. Williams; Honorable mention, Mimi Kohlmann; Advanced

Scholarship, Grace Reynolds; Honorable mention, Agnes N. Lee.

EVENING CLASSES—Costume Drawing—Scholarship, Marie Behrendt; Honorable mention, Marguerite Newmann and Helen Rall.

GENERAL ART CLASS—First Scholarship, Ida Foster (wood carving); Second Scholarship, Helen Fuchs (embroidery)—Divided, Katherine Bittoklite.



DESK—IDA M. FOSTER

Ship designs from Du Chaillu's Viking Age. The cover has a combat between horsemen.



BASKETS BY AMERICAN INDIANS

BASKET making was a common industry with all the Indians of the American continent. In the north baskets were and still are made, and we know of their manufacture by the Indians of Carolina, Virginia, Georgia and Louisiana. Baskets have also been found among the Mound Builders. In the ruins of Southern Colorado and that interesting region of Arizona and New Mexico some of the prehistoric graves contain so many baskets as to give their occupants the name of The Basket Makers.

Indian basketry is almost entirely the work of Indian women and among primitive arts, furnishes the most striking illustration of their inventive genius, resourcefulness and wonderful patience. As Dr. Otis S. Mason says, a careful study of the homely occupations of savage women is the best guide to their share of creating the aesthetic arts; whether in the two Americas or in the heart of Africa or among the people of Oceanica the perpetual astonishment is not the lack of art, but the superabundance of it.

Some of the oldest known specimens of Indian basketry are woven. The beautiful cigar case (Fig. 1) was made by the women of Bolivia who weave the celebrated Panama hats, the texture being fine twilled work. The ornamentation should be studied carefully for it consists of twined weaving in which both warp and weft strands are brought

together in pairs and one twined about the other. There is no attempt at any thing but plain over two weaving elsewhere in this example.



FIG. 1. CIGAR CASE IN TWILLED WEAVING

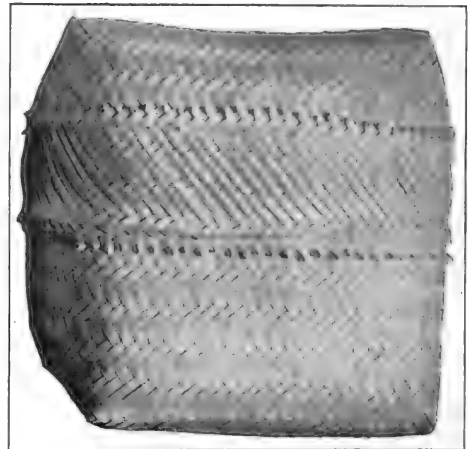


FIG. 2. YAQUI COVERED BASKET



FIG. 4. TWILLED BASKETS OF THE CHETIMACHAN INDIANS

To the student of technology it is charming to read in this connection from Ure's Dictionary, the labored description of twilled loom work, with its hundreds of parts in the climax of a series of inventions initiated with savage women's figures.

Twill or tweel. A diagonal appearance given to a fabric by causing the tweft threads to pass over one warp thread, and then under two and so on instead of taking the warp threads in regular succession one down and one up. The next weft thread takes a set oblique to the former throwing up one of the two deposed by the preceeding. In some twills it is one in three, or one in four.

Numerous fabrics are woven in this way, satin, blanket, merino, etc.,. When the threads cross each alternately in regular order it is called plain weaving, and basket makers of to-day also use the term braided, but in twill the same thread of weft is flushed or separated from the warp while passing over a number of warp threads and then passes under a warp thread as in the covered baskets, Fig. 2 and 3, made by the Saqui Indians of Northern Mexico, from the collection of Dr. A. Hedlicka. They are made of palm leaf strips in twilled weaving. Hundreds of these baskets are woven of various sizes and packed in nests and are the

common receptacle for all sorts of articles among the Saqui. Especial attention is called to Fig. 3 as it is an excellent example of double weaving. Strips of palm leaf are worked in the pairs, the upper side of the leaf being outermost. At any moment however, these strips may be separated and each member of the pair do service for warp and weft separately. The Saqui of Somora, Mexico, says Palmer, split the stems of arundinaria for basketry by pounding them carefully with stones. The reeds divide along the lines of least resistance into splints of varying width which are assorted and used in different textures.

Fig. 4 represents the work of the Chetimachan Indians, who have their home on Grande River and the larger part of Charenton. They use cane chiefly in their baskets and all of their weaving is in the twilled style.

Fig. 5 represents some baskets from British Guiana, these specimens are all of the twilled pattern, wrought from a brown vegetable fiber which shows the same on both sides. There is an entire lack of gaudy dyes in the Guiana baskets, the only colors being the natural hue of the wood, and a jet black varnish. Their pack-alls are square generally, the baskets and lids are the same shape, the latter being larger slip over the former and entirely cover it. Sometimes the true Caribs make the basket and lid double, and

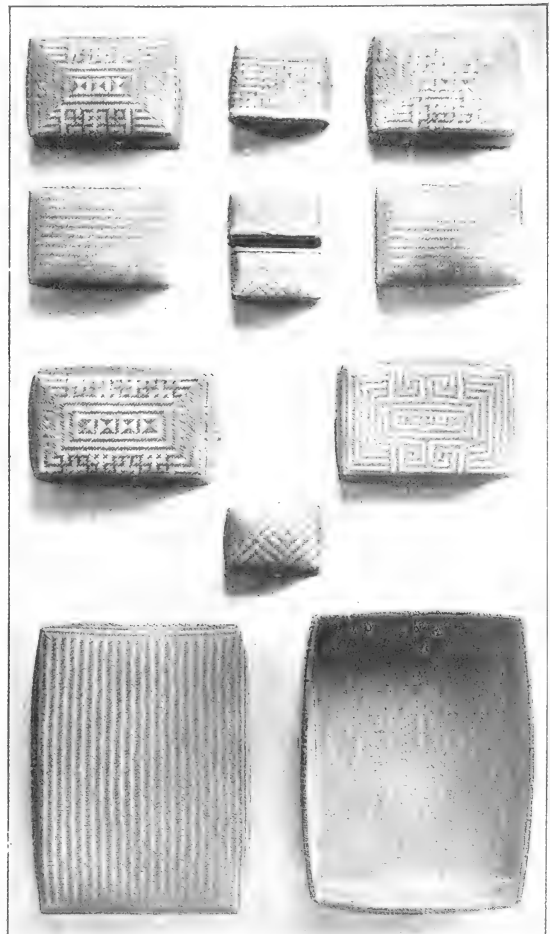


FIG. 5. BASKETS FROM BRITISH GUIANA

between the two layers of basket work certain leaves are inserted to make the whole water-proof.

The illustrations in this article and much of the infor-

made of two oval links, twisted, cut open and twisted again, finished in green gold.

Mrs. Sears exhibited a gold necklace (Fig. No. 2), set with stones and enameled.

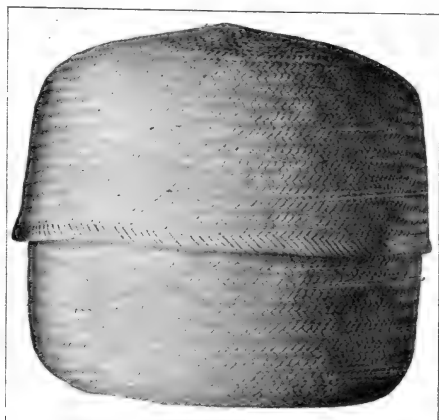


FIG. 3. YAQUI COVERED BASKET

mation, were taken from *Aboriginal American Basketry*, by Dr. Otis S. Mason, Curator of Ethnology, U. S. National Museum.

JEWELRY AT THE EXPOSITION

There was not a great deal of jewelry from the Crafts shops in this country at the exhibition in St. Louis. Among other things Francis Barnum had a pierced silver pendant set with turquoise and pearls.

Jean Carson a silver brooch and pendant, James H. Winn, a silver brooch with green enamel, a gold scarf pin and a silver pendant Fig. 1. The pendant was carved and finished with small punches. Translucent enamel was put in the open places and the pearl attached. The chain was



FIG. 1—JAMES H. WINN

Mrs. F. C. Houston exhibited a silver pendant (Fig. No. 3,) set with chalcedony and pierced.



FIG. 2—MRS. SARAH C. SEARS



FIG. 3—MRS. F. C. HOUSTON

ANSWERS TO CORRESPONDENTS.

E. D.—Enamels blister usually from too much oil in the mixture or from too rapid drying. The kiln always has a better draft if the chimney is high. If in the cellar and communicating with a flue in the house chimney the draft should be good, as the chimney would be then probably two to three stories high; good firing has been done with a short chimney but it is safer to have as much as possible. A damper in the pipe is a good thing as it can be shut after turning out the kiln and will keep the kiln from cooling too rapidly.

B. L. K.—For a shaving set, an Indian design would be appropriate in soft colors. Buff, black, dull red, with perhaps a touch of blue or green, on a light tan ground. For a loving cup, any conventionalized floral or fruit motif would be appropriate, or cupids done in the flat with outlines and arranged in a design.

G. W. M.—We have never tried a mat color over a glazed color. You had better make an experiment on a broken bit the next time you fire. We would hardly think a lighter mat could be made to cover a darker color. We would be interested to hear the result of your experiment.

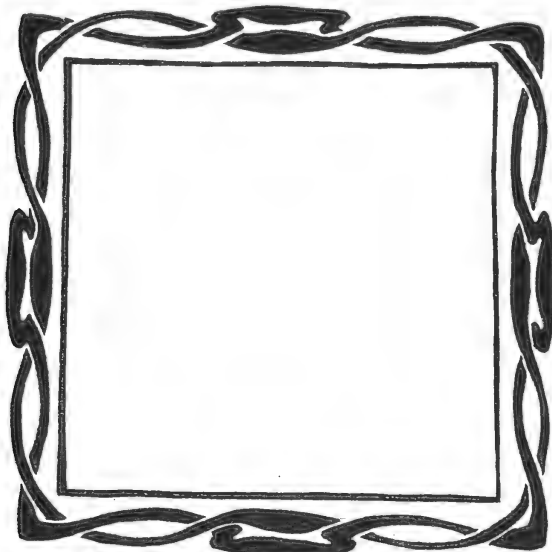
In mixing two mat colors, it would be best to rub them down thoroughly with alcohol, then when dry, which will be very soon, the mixture can be easily powdered again for ground laying. The Royal Worcester finish and others of the same kind are put on the white china to make a dull finish, but if glazed colors are used over it, even after firing, they will show a higher gloss than the ground. This finish can not be mixed satisfactorily with overglaze colors. The mat colors are hardly suitable for painting. They are used chiefly for tinting or grounding in conventional work in combination with gold work. Use the Hard or Unfluxed gold over raised paste, two good coats are generally enough, but it is sometimes necessary to go over it in a second

fire—gold can be applied over paste that is thoroughly dry but it is safer to fire the paste first.

Liquid Bright gold is similar to lustre and may be used with or under other lustres.

Etching on china is done by covering the piece with wax, drawing the design with a steel point and applying Hydrofluoric Acid to the design until it is eaten out. It is a dangerous piece of work, if you wish further directions let us know and we will give them in these columns.

We consider the No. 6 Revelation Kiln the best size for studio use—the larger the size the better the firing will be. The only difference between the different numbers is the size and the fact that the firing is more even in a larger kiln. The muffles wear very well with a little repairing from time to time with fire clay.



TILE DESIGN

Margaret Postgate

Background Oriental Ivory; Design Empire Green.



STUDY OF ROSES

Henrietta Barclay Paist

List of colors to be used—Carmine 53 (Dresden), Ruby Purple (Fry's or Lacroix), Russian Green (Fry's or Bischoff's), Albert Yellow (Fry's or Dresden), Yellow Ochre (Dresden), Copenhagen Blue (Dresden, Bischoff or Fry), White Rose (Bischoff's or Fry's), Moss Green J., Dark Green, Brown (Fry's or Lacroix), Gold Grey (add Carmine to Copenhagen).

STUDIO NOTE

The Osgood Art School has removed to a more desirable location at 46 West 21st Street, between Fifth and Sixth Avenues, New York City.

ROSE DESIGN FOR PLATE No. 3—MAUD MYERS

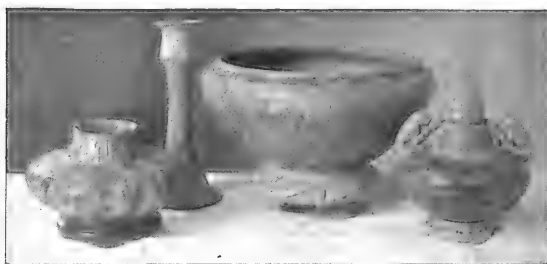
Same treatment may be used as No. 2, except that the lower band should be of a deeper shade of green than band, or of gold.

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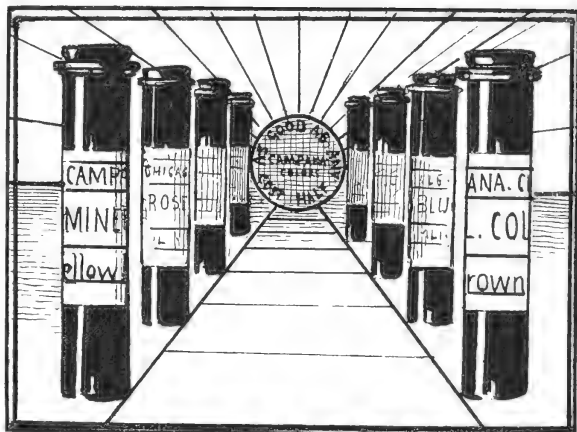
WEDDING GIFT

The Robineau pottery is original and unique. It carries itself as if conscious of artistic taste and refined quality. It is, in a word, precious, and a fit companion of choice silver, rich draperies and dainty books.—*Prof. Chas. F. Binus in "The Craftsman."*

The examples of texture glazes, of transmutation and opalescent glazes are excellent, while the display of crystalline glazes is most remarkable, and one that would be a credit to any factory in the world.—*A. F. Rose, of Tiffany & Co., in "American Pottery Gazette."*

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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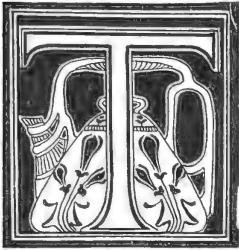
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KERAMIC STUDIO

Vol. VII, No. 4

SYRACUSE, NEW YORK

August 1905



THE summer days are upon us and the editor is wondering if the KERAMIC STUDIO has made a mistake to set any problems for competition for the vacation months. The work has certainly fallen off these last two months and if the next is not better, the competitions as well as the competitors will take a vacation next summer. With such a wealth of material as was given for the fish design in KERAMIC STUDIO, it seems strange that nothing better was offered, even by our old and strong workers. No design was considered worthy of first prize, and no mentions were awarded. The second prize was awarded to Miss Minna Meinke of Long Island. (By mistake this design on page 81 was printed as first prize.) Third prize to Miss Mary Overbeck, of Cambridge City, Indiana.

The problems for the Christmas competition will be as follows:

Design for a punch bowl, motif to be chosen by designer. Drawing in black and white, wash or pen and ink to be full size, color drawing to be not more than ten inches in diameter as it will be reproduced in color, and not more than five colors to be used, three or four colors preferred.

First prize, \$15.00; Second prize, \$10.00.

Design for punch cup, to go with bowl but not necessarily the same arrangement of design. First prize, \$5.00; Second prize, \$3.00.

CLUB NOTE

Miss Dibble writes to us that it was erroneously stated in our Club Notes in July number that at the Portland Exposition space had, for the first time, been given to a ceramic club in the Fine Arts Building. The Atlan Club of Chicago were honored with an invitation to exhibit in the Fine Arts Building at the St. Louis Exposition, without expense to them of any kind for case, space, and placing, and they had a very fine and well placed exhibit there.

EARLY INDIAN POTTERY.

C. H. Robinson

ETHNOLOGISTS divide mankind into four classes: savage, barbarous, civilized and enlightened. In this division they consider the making and use of pottery to be the first stage above savagery, as indicating more fixed habitations and a commencement of the individual ownership of property.

There are but few tribes now below the rank of barbarous as gauged by this rule, for nearly all the so-called primitive tribes have advanced to the manufacture and use of pottery.

In the investigation of prehistoric ruins in all parts of the world, the grade of pottery found has been a sure index

to the progress which had been made in other domestic arts.

Some scientists conjecture that the potter's art was originally discovered by accident. They think that baskets were first made, and that desiring to boil meat or other food, the savage coated the outside of his basket with clay and set to simmer over a slow fire. After being thus used several times, the hardened clay dropped off retaining its shape, and an intelligent savage concluded the intervention of the basket was wholly unnecessary and clay formed to the proper shape and submitted to the action of fire would answer the purpose equally well. If this be true, the discovery of pottery, like that of many other things in the path of progress, was accidental.

When the primitive inhabitants of what is now the United States, first came in contact with the whites, all were potters, but those inhabiting the southwestern part who were more nearly in contact with the Aztecs of Mexico, were the more expert in this art.

In other portions of this country, the best pottery was manufactured by the tribes which inhabited the localities in which mounds exist, and these peoples or tribes are commonly known as "Mound-builders." Their vessels of baked clay were far superior in material, manufacture and artistic form, to those which have been found in other localities.

In the moundless regions, pottery is seldom found except in a fragmentary condition near the surface or upon old village sites and its imperfection is very evident from the coarse and porous character and the imperfect firing, but in the excavations of mounds whole vessels are not infrequently found, which, for material, artistic form and complete firing, are scarcely inferior to the pottery of civilized peoples.

The illustration in this article is from a photograph of one of the vessels in the writer's collection, which was found in an Iowa burial mound. The picture is about one half the actual size of the vessel, which is made of fine clay well worked and tempered with pulverized shells. The ornamentation was made by crimping the edges, apparently with the thumb nail and by scoring in conventional lines and dotting with a sharp implement while soft.

Though unglazed it is well fired and is hard and durable. So perfect is the artistic form that it is difficult for the eye to detect the slightest variation from a true outline.

In the writer's collection are fragments which, from the arcs of the circles, must have been as large as wash-tubs, and they were so well made and thoroughly fired, that they were no doubt used for boiling food or making maple sugar.

The smaller vessels were evidently formed by hand and with rude implements from lumps or masses of prepared clay, but the corrugations on the larger fragments clearly indicate that the method of manufacture employed was that of coiling.

In the writer's collection are some hundreds of fragments from widely separated localities, which vary greatly in material, firing and ornamentation. In some the ornamentation is by incised lines, evidently conventional, others indicate that a form or die with the figure in relief was used upon the soft vessel, while from others it would appear that



INDIAN BOWL IN THE COLLECTION OF C. H. ROBINSON

a circular or semi-circular implement with notches or cogs was used to impress the figure by indentation. A few show that cords were tied about the vessel while soft, but in nearly all the ornamentation appears to be conventional rather than original.

A study of the prehistoric pottery of the United States would be of great interest to the ceramic clubs, especially as to the process of manufacture by coiling.



ART LOANS FOR EDUCATIONAL PURPOSES.

From a report of United States Consul Halstead, Birmingham, England.

A VERY useful educational purpose is served by the practice of lending to schools of art in different English cities objects of art from the National Museums. As an instance, the Government Board of Education has this year sent from the Victoria and Albert Museum, in South Kensington, London, an interesting loan collection of objects of art for use in the Birmingham Municipal School of Art until the close of the current season in June, 1905. The selection was made not only with a knowledge of the work being done in that school, but also with the idea of suggesting methods not at present practiced in the school. I believe it is an example which the United States might well follow, and that a useful purpose will be served by reprinting the following paragraphs from an article in the *Birmingham Daily Mail*, describing the collection now on exhibition:

The objects cover a wide area of craftsmanship: Metal work, enameling, jewelry, wood carving, embroidery, wood engraving, drawing in black and white for book illustration, illuminated manuscripts, lettering, gesso ornament, decorative painting, etc.

A plaque, damascened with silver and gold, of Italian workmanship (16th century) is a good example of a pretty method of decoration which has rather gone out of use, but which might well be revived in Birmingham. Another possible local revival is suggested by the inclusion in the loan of a very beautiful lock plate, in pierced and engraved brass, made in Birmingham during the later half of the 17th century. In design this lock plate would hold its own with the work of any period. The name of its maker, Johannes Wilkes, is engraved on its base. Again, a chatelaine of pierced steel made in Birmingham in the 18th century is an example of beautiful workmanship. Long and patient effort alone could have produced such a piece of work.

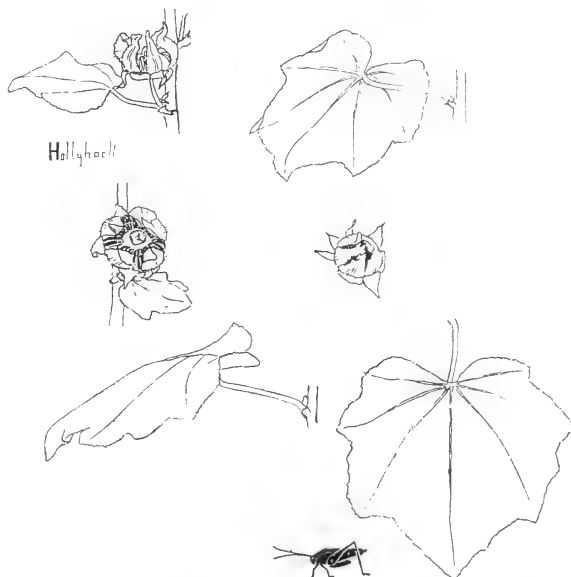
Among other examples of metal work is an electrolyte of a 13th century reliquary (Norwegian) of sheet metal

embossed with figures, one portion representing the death of St. Thomas à Becket. This reliquary is beautiful in shape and of simple, artistic workmanship, although it might be called "amateurish" by a skilled modern workman.

There are a few specimens of enameling, two of Champlevé and one of Limoges. The latter is of the style for which Birmingham students have in recent years gained high awards (including two gold medals) in the National competition. Champlevé is not now so much practiced in the school as formerly, partly, perhaps, because of the hard work entailed in chiseling at the spaces to receive the enamel; but there is not a more beautiful decorative method of using enamel. Jewelry is represented by two small pieces of gold filigree and enamel. These are of the 15th century German workmanship and delicate and restrained in design. Specimens of simple jewelry useful to students are difficult to obtain, as most of the really fine examples are too precious to be sent on loan; those of an elaborate style are useless, at least to beginners.

The collection includes several pieces of wood carving of fine quality. Especially noticeable are two pieces of northern workmanship of the 15th century. Those form part of a screen which contains two illustrations of "The Temptation on the Mount." A carved panel of German origin, also of the 15th century, represents St. John the Evangelist, and is remarkably good. Gesso is illustrated by a magnificent shield (Italian, 15th century), a rampant griffin painted in black upon a highly ornamented field of gold.

Some excellent prints from drawings by Millais, F. Walker, and Sandys have been included in the loan in the hope that they may inspire the students to emulate at least the two first-named artists in seeing subjects of deep poetic interest. Among the embroidery are several fine pieces of English work, gay in color, simple in design, and quite void of that quality of high ingenuity which so commonly takes the place of feeling in modern "art" embroidery.



HOLLYHOCK—HANNAH OVERBECK



HOLLYHOCK—HANNAH OVERBECK



VASES—TAXILE DOAT

White porcelain, apples in pink paste; leaves, celadon; cover in pale green biscuit. Stand in natural grès, mat brown glaze. The Three Cupids—Pâte sur pâte cameos on mauve ground, wreaths in celadon paste; grès stand, mat iron wood color.

CERAMICS AT THE ST. LOUIS EXPOSITION FRANCE

BY far the most interesting and instructive ceramic exhibit at St. Louis was that to be found in the French Section of the Art Palace, and the French exhibit at "Le Petit Trianon." For variety of medium and mode of expression in art the Frenchman seems to be the most versatile and expert technically—and in the arts of the fire he certainly stands supreme.

Two important pieces, a plaque "Flora and Pomona," in *pâte sur pâte*, figures on mat ground, and a vase in the same treatment "The Favorites of Cybele," by Taxile Doat, were bought by the Pennsylvania Museum as were also examples of the exquisite *pâte tendre* and translucent enamels of Camille Naudot and Fernand Thesmar. It is regrettable that the museums of America have not as yet awakened to the advisability and even necessity of procuring a tall

notable exhibitions, examples of the best work of contemporary American ceramists as well as of foreign workers. The museums of Europe are instantaneously awake and alert when any new star appears on the ceramic horizon and not one of the French exhibitors at St. Louis but could point to one or more examples of their work in almost every notable museum of Europe.

The work of M. Taxile Doat has been so well exploited in KERAMIC STUDIO that it is hardly necessary to more than mention his name in connection with the St. Louis exhibit. However it is worthy of note that not only in the French section of the Art Palace was his work among the most notable but also in the Sèvres exhibit at Le Petit Trianon. It is to be regretted that there was no way of ascertaining the names of individual workers in the Sèvres exhibit, as it becomes almost impossible to mention individual pieces in this connection. Of the stoneware or grès, the exhibit of M. Jeanneney was perhaps the most important. The mat glazes are particularly suited to this medium, but do not yield as fine texture or color as on porcelain. Other fine work in grès was shown by Lachenal, Carrière, Methey, Moreau Nèlaton, Savine and Delaherche. The work of M. Savine was in modeled porcelain figurines with draperies in mat glazes of very fine texture and color, the glazing and firing being the work, as we understand, of M. Milet.

The wonderful work of inlaid enamels shown by MM. Dammouse, Feuillatre, Naudot, and Thesmar can be paralleled nowhere in this country and all are equally remarkable in technique while quite differing in method.

The cups, bowls, etc., of M. Dammouse are entirely of porcelain enamels, one color being inlaid in another, giving much the effect of a translucent but not transparent glass in soft and harmonious colors, the design melting softly into the ground at its edges in a most artistic and attractive manner. The seaweed motif was most frequently used and to good advantage.



VASE AND BOWL—CAMILLE NAUDOT

Pâte tendre bowl, flowers yellow dandelion, green leaves. Value Fr. 1900. *Pâte tendre* vase, enamels on ivory paste, green leaves, pink fruit. Value Fr. 200.



VASE AND BOWL—CAMILLE NAUDOT

Pâte tendre vase, flowers blue, leaves green, base, open work red enamel, with gold decoration.

Pâte tendre coupe, blue flowers.



STONEWARE

DELAHERCHE

The enamels of Feuillatre were seemingly inlaid in gold wire after the manner of the Japanese cloisonné.

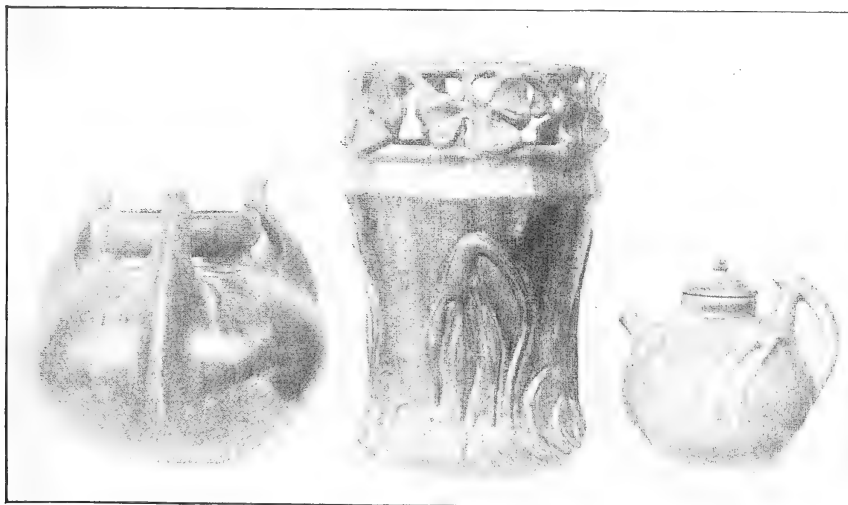


The Springs, hard porcelain dish. Taxile Doat. Cameo on green background. Center, clouded red of copper. Rim, yellow brown with flowing white streaks.

They were fine in color and artistic in design and effect. They have been recently illustrated in the crafts department of KERAMIC STUDIO. The work of Mess. Naudot and Thesmar was in each case enamels inlaid in porcelain, but quite different in every other respect. M. Naudot is celebrated for his reproduction of the famous *pâte tendre* de Sèvres of the 18th century and of the *rose du Barry* so often quoted as impossible to reproduce. In this *pâte tendre*, M. Naudot inlays transparent enamels in open work designs. His designing is not a strong point but the technique is marvelous and consequently specimens are much sought for and purchased at enormous prices for every museum of note.

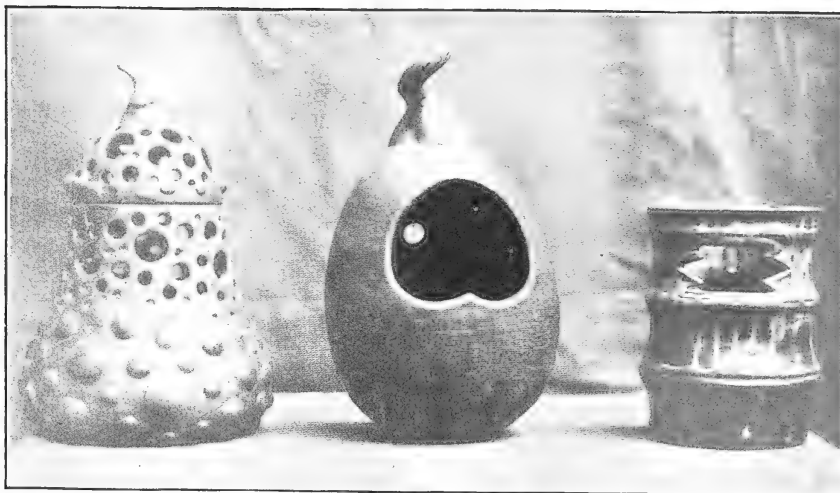
The work of M. Thesmar is also the inlaying of transparent enamels in open work designs in porcelain, but the porcelain is very different in texture being apparently of a much harder fire. M. Thesmar is stronger in design than M. Naudot and each piece is a gem—one small cup being valued at about \$400.00.

The Sèvres exhibit at Le Petit Trianon was a revelation to ceramists. The fine texture and soft colors of the mat glazes on porcelain—something hitherto unknown in America except on low fire pottery, the wonderful crystalline glazes, so talked about since the Paris Exposition of 1900 but never shown here before, the entire lack of what has always been considered as particularly Sèvres like in style, *i. e.*: little roses and gold scrolls, etc., and the substitution



STONEWARE

DALPAYRAT

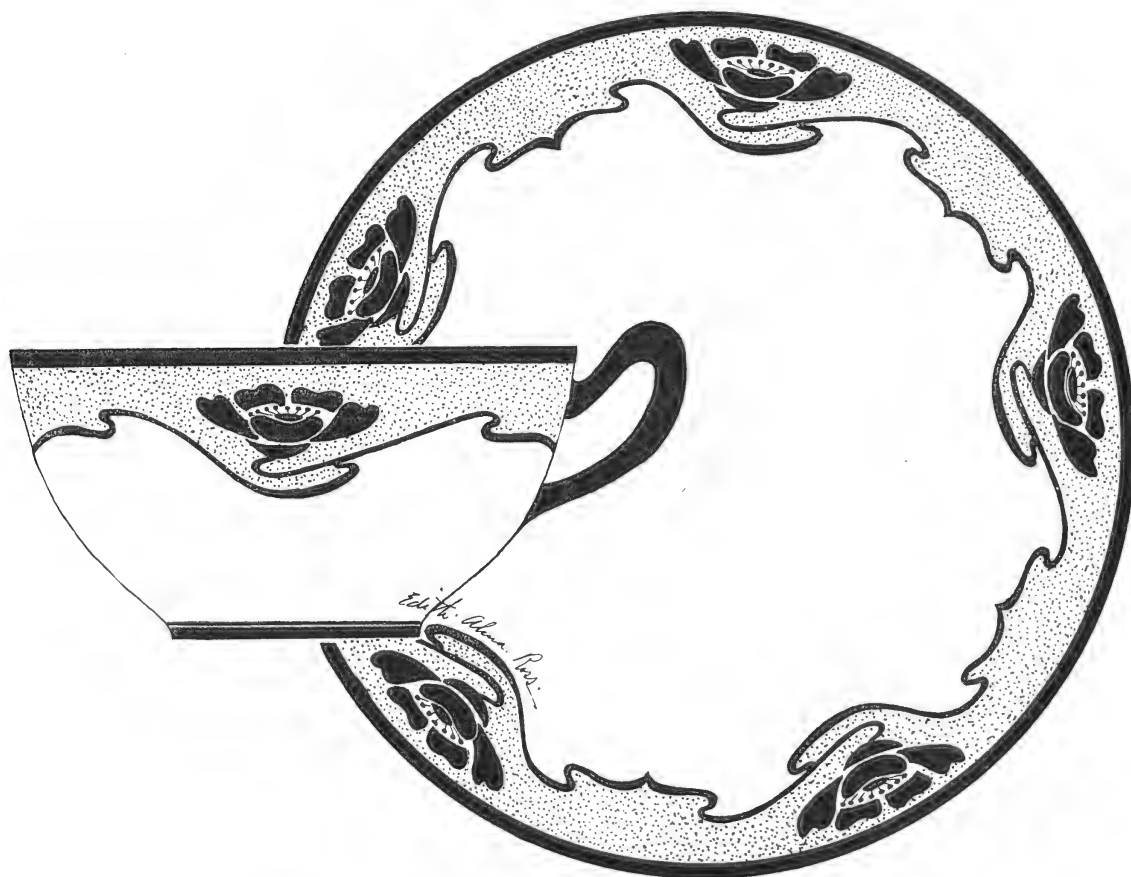


STONEWARE

JEANNENEY

of modern design, more or less art nouveau in feeling; these entirely new elements made the exhibit novel and instructive in the extreme and not to be equalled anywhere. The setting was as recherche as the exhibit itself, the soft

and harmonious colors of the walls, floors and draperies being as carefully thought out as was every other point. Le Petit Trianon was perhaps the most complete artistic success on the grounds of the St. Louis Exposition.



WILD ROSE CUP AND SAUCER IN GOLD DESIGN—EDITH ALMA ROSS

CERAMIC STUDIO



BUTTERFLY PLATE—EMMA ERVIN

Paint background of border blue with white clouds; butterflies yellow and brown. Tint very light Yellow Ochre with the bands and small butterflies gold.

KERAMIC STUDIO

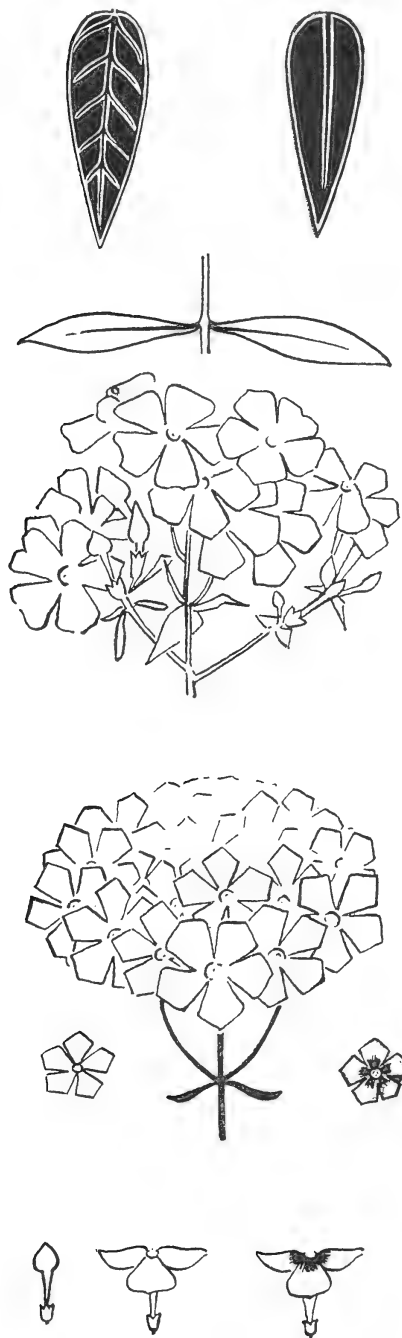
FISH DESIGN TREATMENTS—MINNA MEINKE

No. 1. First fire—Tint plate with tinting oil, when almost dry dust with 5 Pearl Grey, 1 Meissen Brown.

Second fire—Paint fish with tinting oil and a short while after dust with 1 Pearl Grey, 1 Fry's New Green.

No. 2. First fire—Pad tinting oil over whole plate, when almost dry, dust with 5 Pearl Grey, 1 Apple Green.

Second fire—Paint ground with equal parts Copenhagen Blue and Banding Blue, when dry dust with Copenhagen Blue (Red), paint red part with Yellow Red.



STUDY OF PHLOX—RUSSELL GOODWIN

FISH PLATTER, FIRST PRIZE—MINNA MEINKE



TREATMENT FOR CRAB APPLE PITCHER

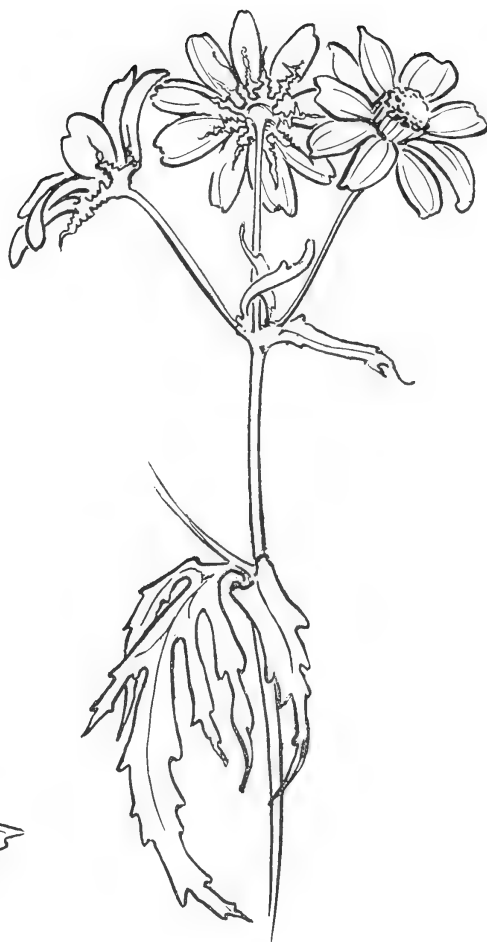
K. E. Cherry

FIRST fire—Paint apples, lights, Yellow Red; shadows, Blood Red. Leaves, lights, New Green with a little Grey for flesh. Shadows, New Green, Shading Green and Grey for flesh. Stems, Blood Red and Violet.

Second fire—Outline with Black and fire.

Third fire—Oil pitcher with special oil, pad until tacky, allowing it to stand two or three hours, then dust with a mixture of Pearl Grey three parts, Lemon Yellow one part—dust back of apples, then dust below apples—handle and bottom, with mixture of Apple Green two parts, Shading Green one part, Brown Green one part and Grey for flesh one part.

Fourth fire—Retouch the apples with same color as laid in, also leaves and stems, and paint the bottom below the border using color light and gradually getting deeper toward bottom with Yellow Brown two parts, Brown Green two parts, and Grey for flesh one part.



SPANISH NEEDLE

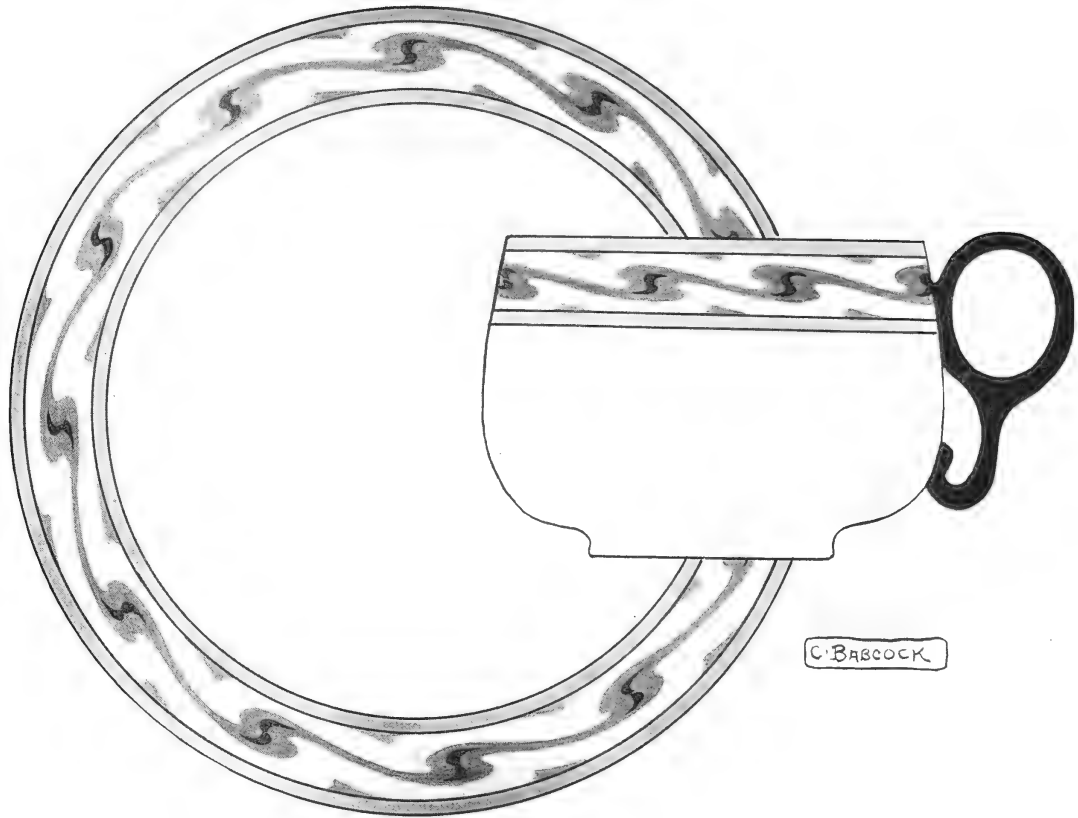
Austin Rosser

THE flowers may be painted with the strongest of yellows (Albert, Orange, Yellow Browns); the centers are the color of the petals spotted more or less thickly with the darkest brown. The flowers grow in great masses, the color of which is well relieved by the soft grey green of the rather fern-like foliage, while the dried flower centers and the dark stems (Hair Brown, Finishing Brown) give the needed accent.

Some of the soft purples and blues of other autumn flowers work well into background and shadows.



SPANISH NEEDLE—AUSTIN ROSSER



DESIGN FOR CUP AND SAUCER—C. BABCOCK

RECORD PRICES FOR DRINKING VESSELS AT LONDON AUCTION.

AT Christie's, May 26, was sold an Italian biberon, carved of rock crystal, mounted with enameled gold, the price obtained for which, \$81,375, created a great sensation from the fact that the reserve placed on it by the owner, John Gabbittas, of London, was only \$25,000. The cup is described in the catalogue as Italian work of the middle of the 14th century, but the cable informs us that the auctioneer announced that it was German, and that further, its authenticity being doubted, the British Museum experts on being appealed to, had pronounced it a genuine 14th century piece. It is 12 $\frac{3}{4}$ inches high, and 16 $\frac{1}{4}$ inches long.

The body of the vessel, together with the cover, may be described as roughly resembling a monster, the head forming the spout, though the monster shape is lost in the fluted shell-like effect of the general outline; applied below the neck are two wings. The stem is oviform; the base oblong and of quatrefoil outline; carved in low relief with cockle-shells.

The gold mounts chiefly take the form of simple mouldings, but have applied strapwork and other ornaments enameled in opaque and translucent colors, and further enriched with settings of precious stones. The handle of the cover is also of enameled gold, and formed as a finely modeled statuette of Neptune sitting astride a

dolphin, which in turn rests on a wave-pattern base; this is outlined with a framing of strapwork, which has scroll designs reserved on the gold upon a black and white ground. The under side of this oval plaque, showing through the crystal cover, is also chased and enameled. This same effect through the crystal body may also be seen where the stem is joined to the body of the vessel by a gold socket, studded by four scroll-shaped supports.

At the same time was sold a collection of silver, the property of the late Louis Huth. A William and Mary, large, plain tankard and cover, 12 inches high, with the London hall-mark for 1692, is interesting as not only being made by Francis Garthorne, the maker of two of the communion services at Trinity Church, New York, but as an historical piece presented by Queen Mary to Simon Janzen for having conveyed the king to The Hague in 1691. The tankard is cylindrical; the cover flat, surmounted by a chased figure of a lion. It is engraved with the royal arms and supporters, and around the cover an inscription in Dutch, of which the following is a translation:

When Simon fills this cup with wine,
Her Majesty's brilliancy in it doth shine;
And as he the cup to his lips doth lift,
Does bear remembrance of the royal gift.

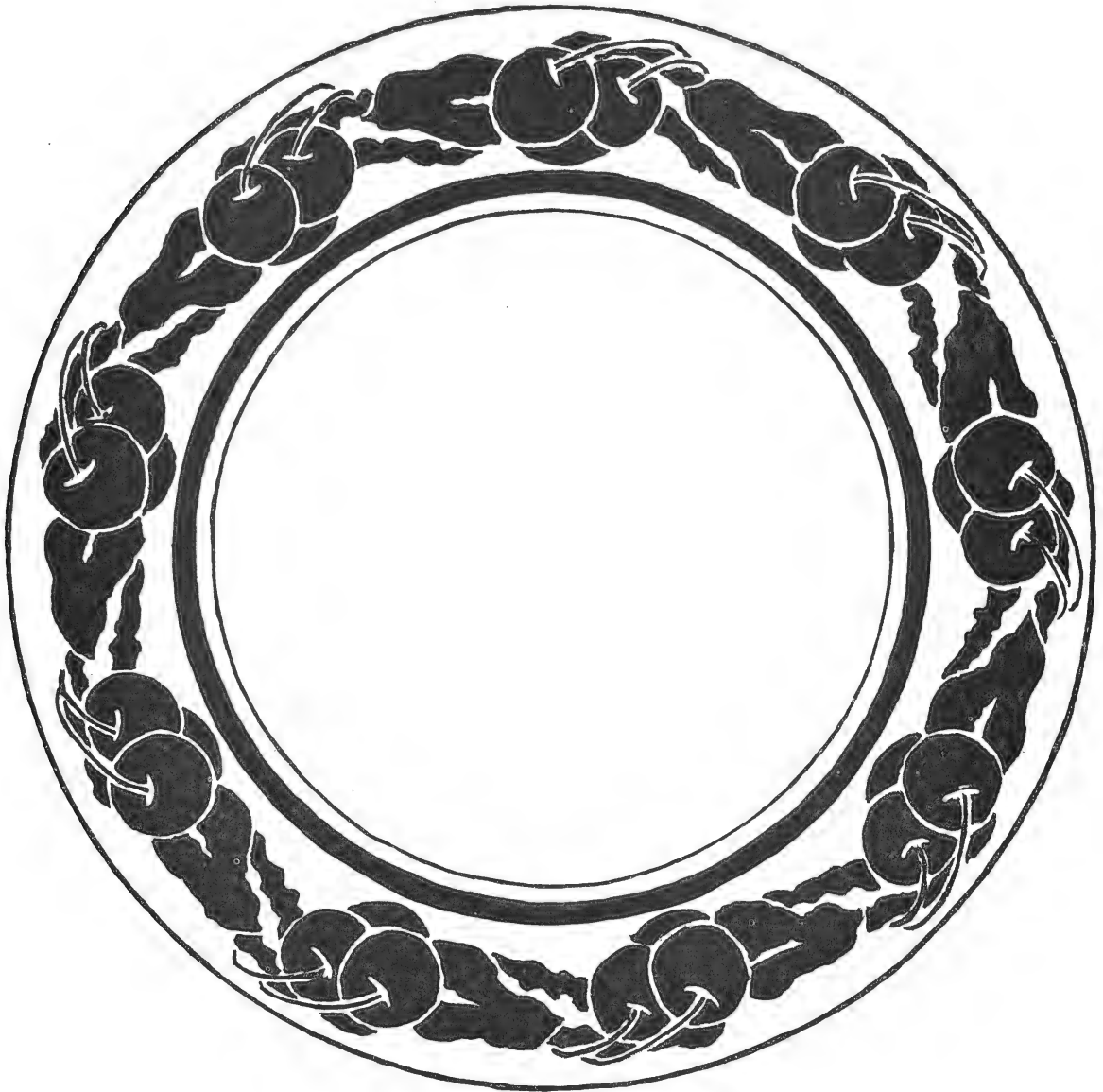
The weight is 94 ounces. The price obtained was \$10,250.

A William and Mary large standing cup and cover, 27

inches high, London, 1692, supported by a kneeling figure of Atlas, the cover surmounted by a figure of Fortune, weighing 87 ounces, 17 dwt., brought \$16,500. An Elizabethan tankard and cover, 7 $\frac{5}{8}$ inches high, London, 1573, almost a duplicate of the one at the Ashmolean Museum, Oxford, 1574, illustrated in Cripp's *Old English Plate*, and weighing not quite 21 ozs., brought \$8,500. Another tankard and cover, gilt all over, of the time of James I.,

8 $\frac{1}{2}$ inches high, London, 1604, cost \$8,600 for 22 ozs. A magnificent James I. rosewater ewer and dish, the ewer 14 $\frac{1}{4}$ inches high, the dish 17 $\frac{3}{4}$ inches in diameter, London, 1607, similar to one belonging to King Edward, Windsor Castle, shown as a frontispiece to Cripp's sixth edition, brought \$20,250 for 100 ozs. 8 dwt.

The gap between art values and art prices seems to be widening every day.



FRUIT PLATE—A. B. LIENAU

To be treated in orange and brown or blue and green.



PINK BEGONIA

Emma A. Ervin

THE flowers in this study should be painted a deep pink with yellow center. Paint the leaves with Olive Blue and Dark Green. The background is shaded from Yellow Ochre into Grey and Blue Green.



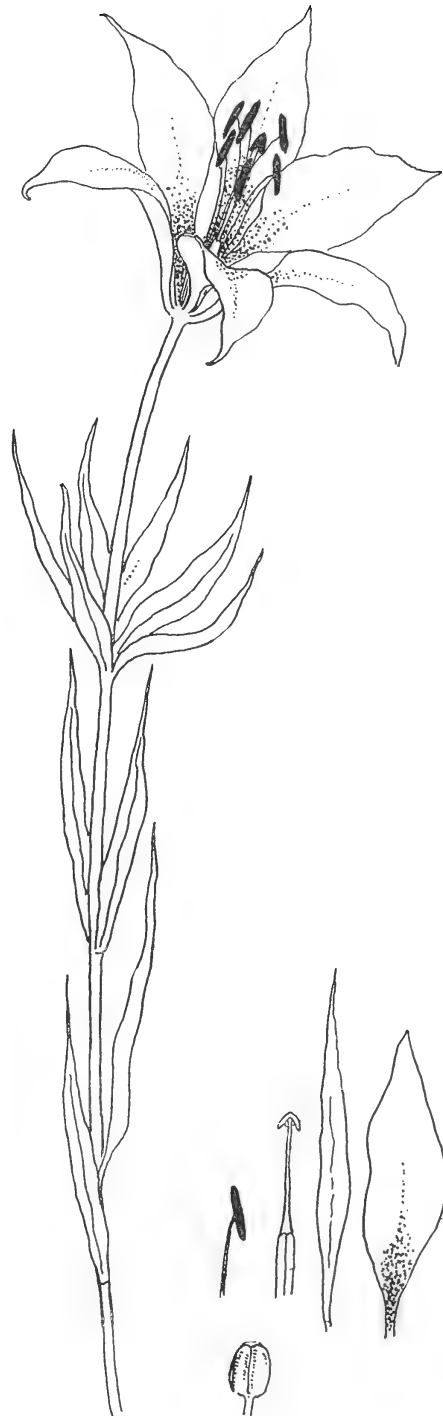
FLOWER BOX IN TILES—ALICE WITTE SLOAN



COLOR SCHEME FOR FISH PLATTER

Mary Overbeck

LET the dark tone in background of border be Grey Green, Dark Green with a very little Olive Green. The fish and the bands above and below them should be a red brown tone, Deep Red Brown and Dark Brown. The central portion of plate should be a very light tone of the grey green.



LILIUM PHILADELPHICUM—EDITH ALMA ROSS

FISH PLATTER, THIRD PRIZE—MARY OVERBECK



GOLD LOCKS

K. E. Cherry

FIRST fire:—Albert yellow, yellow brown and yellow red; the small leaves with flowers are made of Meissen brown and auburn brown; leaves are quite a grey green, use shading green, violet mixed; for lights of leaves use moss green with violet.

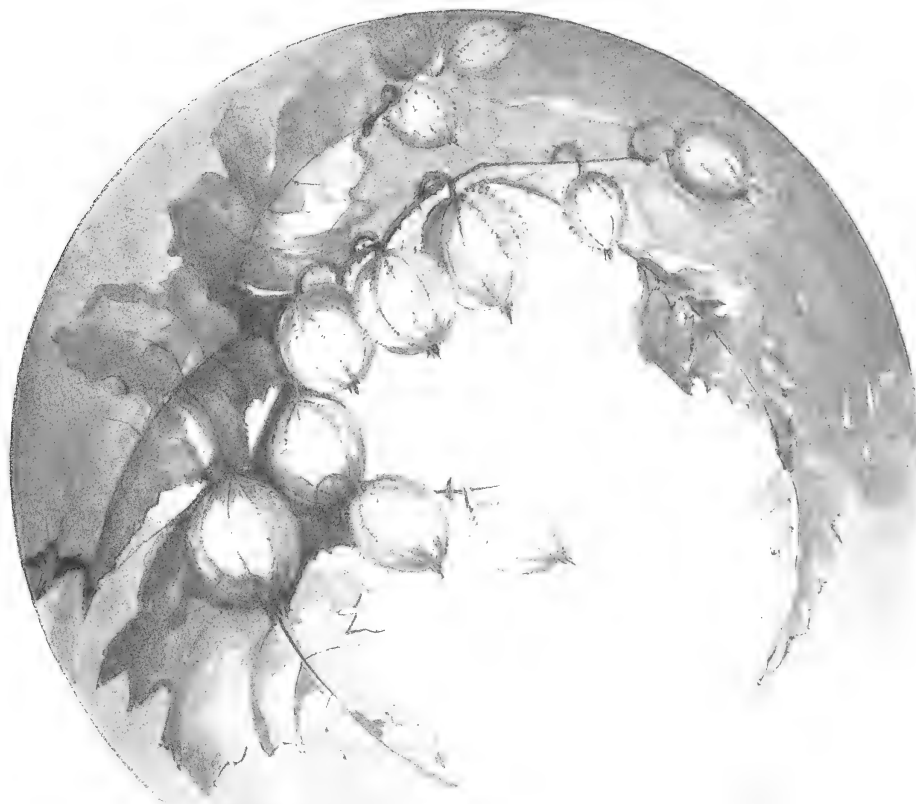
Second fire:—Yellow and yellow red and sharp accents of yellow brown and blood red. Leaves are touched in second firing with same colors as first used. Stems are brown green, violet and auburn brown. Backgrounds, yellow, yellow brown, blood red, auburn brown and black.

STUDIO NOTE

Mr. F. B. Atulich of Chicago will open his autumn classes on August 1st.

Mr. Paul Doering, of Chicago, will have a special summer course of instruction in china and water color painting from July 10th to September 15th, in his studio 26 Van Buren Street.

Miss Helen Hastings Goodman, of Chicago, Ill., will be away from her studio during July, August and September, on an extended trip in Europe.



GOOSEBERRY PLATE—LOUISE M. SMITH

FIRST fire:—Fruit, use Lemon Yellow, Sèvres Green and Brown Green for the more prominent berries, keeping them as transparent as possible. The less prominent ones are toned into the warm shades of the background by using Violet of Iron and Warm Grey. For leaves use

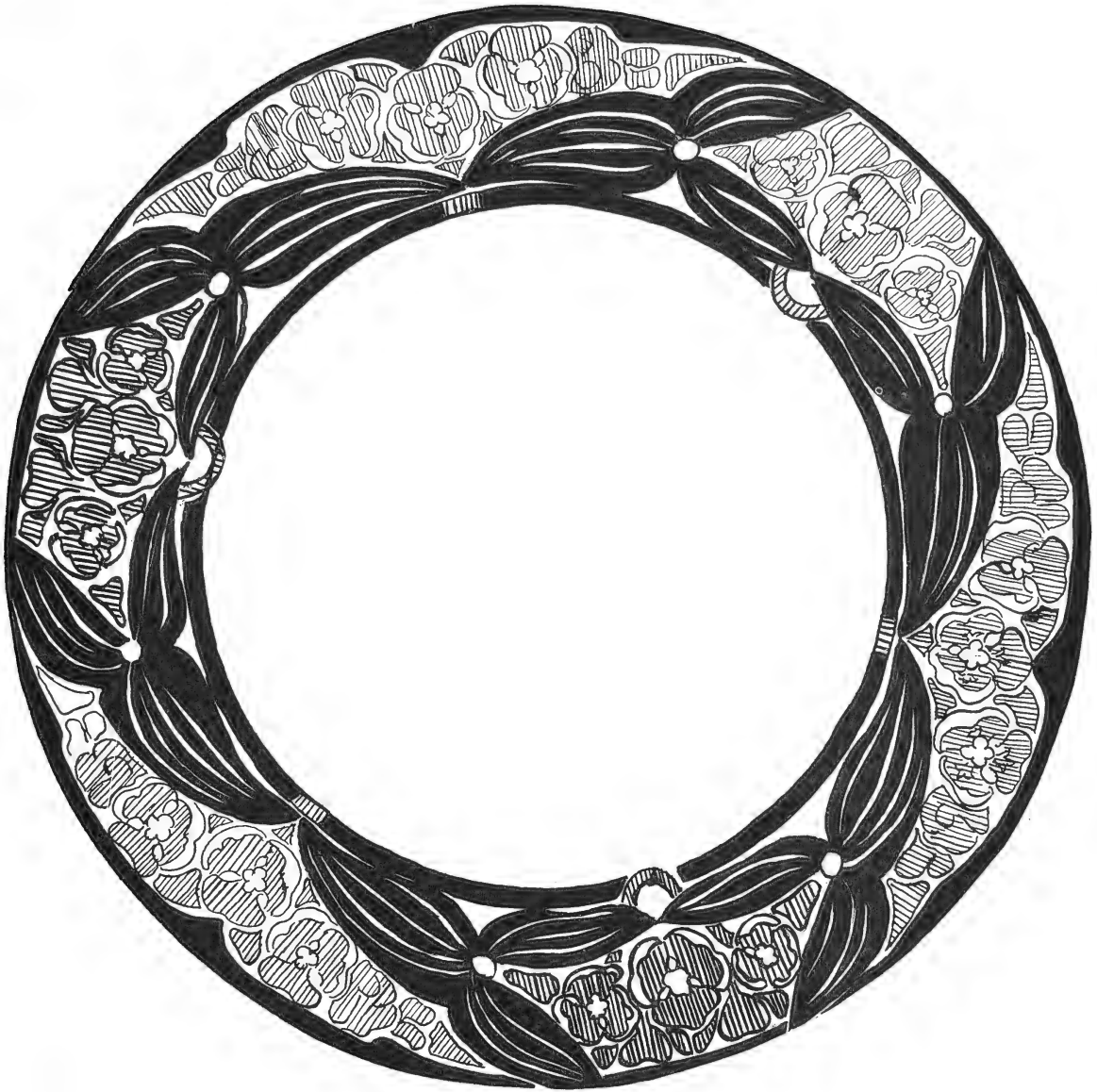
Moss Green, Brown Green and Violet of Iron. Retouch with the same colors, using a little Hair Brown or Auburn Brown for the darker touches of the leaves and background. The more delicate tones of the background consist of Ivory Yellow, Apple Green and Violet of Iron.



GOLD LOCKS—K. E. CHERRY



MILK PITCHER IN BLUE AND GREEN—ALICE B. SHARRARD



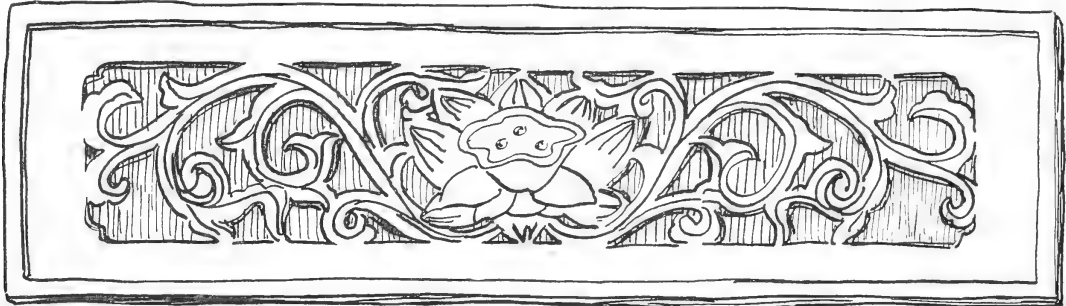
SAGITTARIA DESIGN FOR PLATE IN BLUE AND GREEN—KATHERINE SINCLAIR

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



JAPANESE GRILLE

WOOD CARVING.

CHAPTER 3—FLAT AND PIERCED CARVING

Elisabeth Saugstad

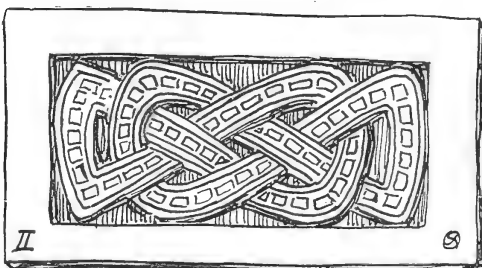
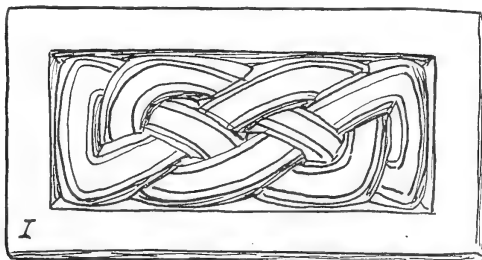
BEGINNERS usually want to start right away on a "piece," and then in the constant fear of "spoiling" it, work in a cramped and fussy way that is very hard to overcome. Technical skill comes only by doing much work, but freedom and flexibility and a large, simple and direct way of working, which is so essential in carving, can be most quickly gained by practising at first on waste pieces of soft wood, where mistakes will not matter; and even later it is always a good plan to try out a portion of any new design, or problem, on a small piece of wood of the kind to be used.

There is nothing better to practise on than clear, close grained white pine. Begin with the V tool, holding it, as all the tools are held, with the top of the handle resting

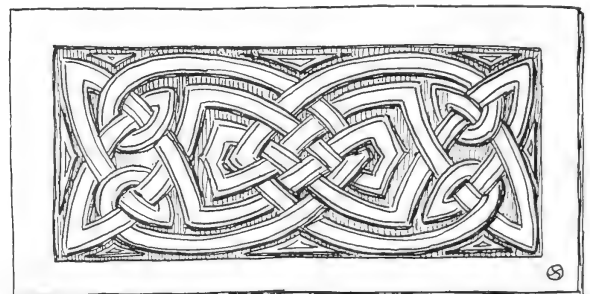
in the palm and grasped by the right hand, which supplies force and guidance. The left hand holds the blade and lower part of handle and steadies and restrains, both sensitively alive to every variation in texture and grain.

They should be held firmly but flexibly, and the whole position should be as free and comfortable as possible. Just cut lines without thinking of their quality until the hand feels at home with the tool, then try to get the lines of even width throughout, whether shallow or deep. Then draw some simple curves and straight lines and angles and follow those. When some freedom has been gained take a piece of pine about 6 or 8 by 12 inches, and draw some large simple form like illus. 1, for instance, being careful to leave no small angles and spaces too narrow for the tools. The design can be transferred to the wood with carbon paper, or it can be gone over with crayon or soft pencil, turned face down on the wood and rubbed on with the back of a knife blade or tool handle. Strengthen, if necessary, with a pencil, for a clear, firm outline is a great help, and go around it with the V tool, just touching the outline and about a sixteenth of an inch deep.

Then take the chisels and gouges as they will best fit the lines of the design, and holding them upright, stab them straight down in the line of the V tool to the desired depth of the background—about a quarter of an inch in this case, and using the mallet if necessary. When all around, take a gouge proportioned to the depth and size of the spaces and cut out the background around the design, cutting in towards it all the time; then rough out what remains, and



TREATMENT OF CANE DESIGN



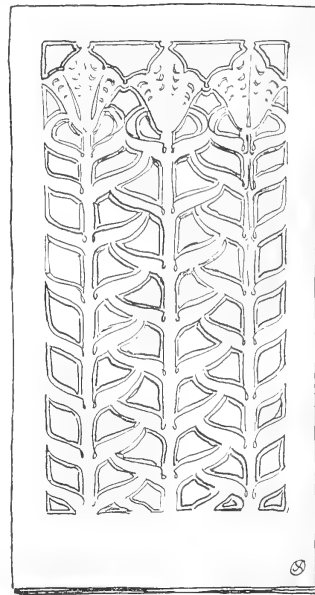
INTERLACED DESIGN

finish with flatter gouges—always, and in every case, using the largest tool possible, so as to make clean, comprehensive cuts and avoid niggling and teasing the wood. The outline can now be trued, if necessary, with a chisel run along like a knife. It is possible to get freer and more beautiful curves and lines in this way, if of any length.

There will be no trouble with ragged edges and corners if the cutting down has been sufficiently deep, and clear into the angles; but if these occur they must not be dragged and scrapped out, but removed by a clean, light cut down, and one across to meet it. Wood should be treated crisply and in a free, large way—which does not prevent delicacy of touch and perfect accuracy.

The background being finished the plain surface of the design can be made interesting by decorative and suggestive lines and markings with the V tool and gouges. Stippling the background is sometimes resorted to to bring out the design or give variety of surface, but my opinion is that the effect left by the tools is better, as a rule.

Illus. 2 shows two treatments of the same design. No. I is effective and easy in very conventional designs that practically fill the panel. The outline is taken out quite deep with the V tool and the spaces cut deeper still with the corner chisel, or a carver's knife, which is a very useful tool. To give the over and under effect a longer bevel is cut with a flat chisel on the side to be lowered. The clock, bookrack, bookcase and breadboard in the

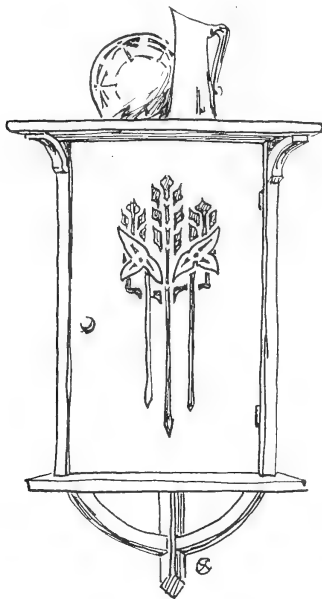


LILY FRET WORK

is little background—and there is less work, as well. These small spaces should be used to give force and accent.

There are a number of ways in which pierced carving can be used with good effect. Grilles are useful in lowering the effect of too high doors or windows, or where it is desirable to hang curtains across a hallway. It is attractive, too, in cupboard doors or the upper panels of doors that are glazed to give light in hallways. It can be held against the glass with light mouldings around the edge.

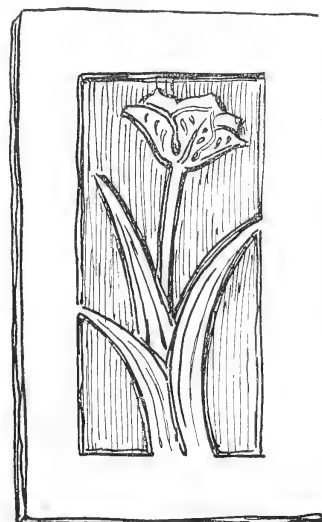
In designing for pierced carving it must be remembered that the spaces are as conspicuous as the pattern and so must be pleasing in form and proportion. The openness of the design will depend on whether the grille is intended to partially exclude or let in light, and whether light or heavy curtains are to be hung beneath it. The thickness



CORNER CUPBOARD

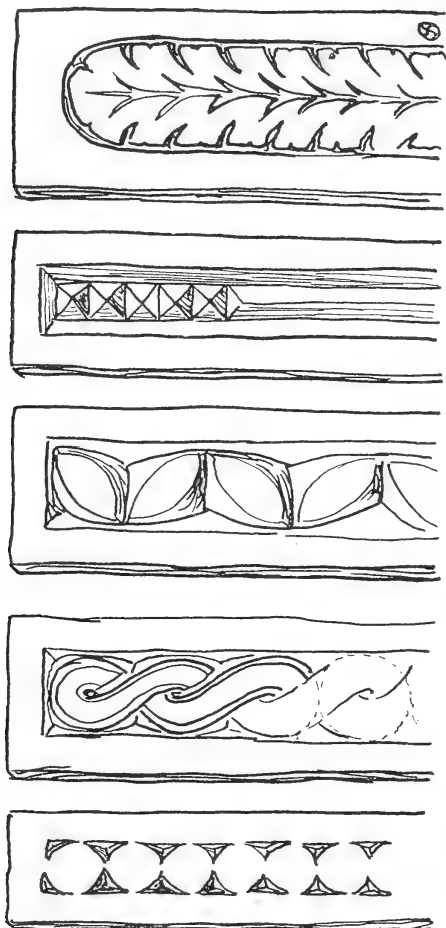
article in the May number, and the breadboard and borders in this, can all be carved in this way. Even the interlaced panel might be. It would be very effective as the front of a chest with the angular incisions cut quite deep with a large V tool. Almost endless possibilities will suggest themselves to the inventive person through these very simple means.

No. II shows the design nearly filling the panel but with the background taken out as in illus. 2. As a rule the flat carving, in which I include the interlaced, because the general surface is flat, is much richer in effect when there



TRIAL PANEL

of the wood is dependent, too, on the use. If it is to go against glass, a quarter of an inch would not be too thin for a small piece. In a doorway the pierced part should be at least a half, or three quarters, of an inch, and set in a frame from an inch to an inch and a half thick. Or the part which is to be pierced may be lowered a quarter of an inch on each side of a solid board, which does not mean much, if any more work, than framing. It can be roughed out with the broadest and deepest gouge and finished with the broadest flat one.



BORDERS

The spaces can be sawed out with a fretsaw, which is probably the easiest and quickest way, or the design can be traced on both sides, being extremely careful that it is accurately placed, outlined with the V tool and proceeding as in taking out the background, working first from one side and then the other until through. Or it can be done from one side, but more care is necessary to keep from chipping and splintering the under edges in forcing the tools clear through.

If the grille is for a doorway it must be finished alike on both sides. The treatment of the edges depends of course on the design. The horse chestnut grille in the May number (which, by the way, was printed upside down by mis-

take), is left as cut, straight through. The effect intended is of branches in silhouette. Any large leaved tree, or vine, with nuts, or fruit, or gourds, or flowers will offer suggestions. The pierced portions on the little cupboard door (illus. 6), the seeds and stems are also left as cut, straight through. The leaves are simply outlined and the veins may be a single saw cut. Illus. 7 is from a Japanese grille, or Ramma. The edges in this are slightly rounded and the surface ornamented with a line. The original was painted in several colors, but so softened and silvered by time that the effect was exquisite. The Japanese use pierced carving a great deal in Rammas, screens and lanterns.



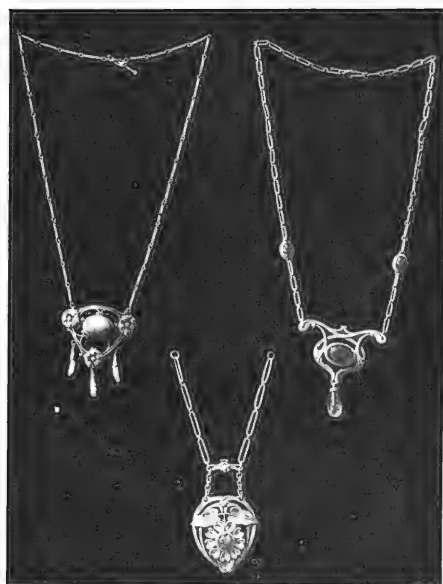
BREAD-BOARD

A design like the lily fret work which might be used also as a solid panel, or any intended to go flat against glass, looks best when beveled on the edges.

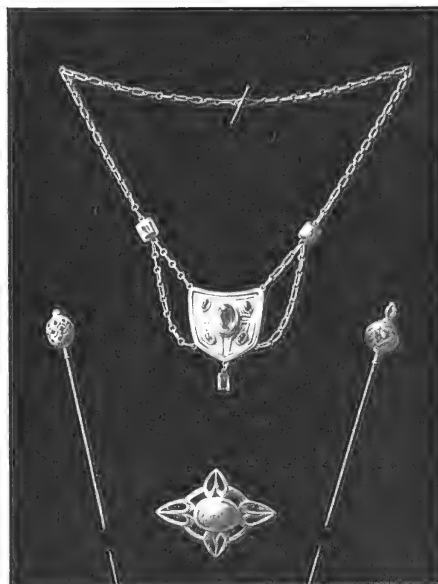
Clear (that is without knots), close grained, white pine is best for pierced work, as a rule, as it cuts easily and smoothly, and though soft it is not used in positions where it is likely to be injured. It takes any kind of paint or stain readily, and, of course, should be finished like the surrounding woodwork.



MISS EDE MERGARD
ART METAL, PRATT INSTITUTE, BROOKLYN



MR. SCHWIEZTER MRS. I. CONKLIN
MR. LOCHE
JEWELRY, PRATT INSTITUTE, BROOKLYN



MR. WHITBECK
MISS SPINK
JEWELRY, PRATT INSTITUTE, BROOKLYN

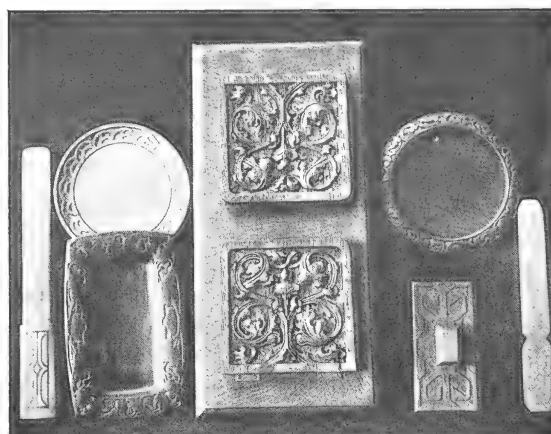
EXHIBITION.

THE work of the students at Pratt Institute, Brooklyn, N. Y., was exhibited in the various departments, June 1st, 2d and 3d. In the Art Department, the work generally showed improvement, which is always encouraging. Among the most interesting exhibits was the work from the advanced class in illustration, and from the various classes in design. The work from the portrait

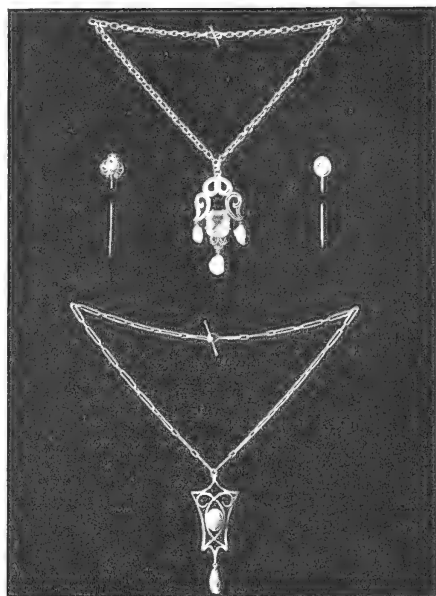
and water color classes showed strength and harmony of color. In the Applied Arts there were some very attractive specimens of tooled, cut and modeled leather and carved wood. But the most interesting exhibit of all was conceded to be that of the Jewelry Class, the work was so well done, the designs were unique and carried out with great care. A few illustrations will give some idea of the work done in this department.



WOOD CARVING, PRATT INSTITUTE, BROOKLYN



WOOD CARVING, PRATT INSTITUTE, BROOKLYN



MISS MAC DONALD
MR. MENNIS
JEWELRY, PRATT INSTITUTE, BROOKLYN

ANSWERS TO CORRESPONDENTS.

Mrs. C. G. H.—We answered your questions some time ago, the answer must have been lost before reaching the printing office. Banding wheels are still used for putting on both color and gold, but need quite a little practice and skill to use successfully. Almost any make is good. We will give an article on painting red roses in one of the next numbers of *KERAMIC STUDIO*.

E. W. S.—A professional artist is one who makes art a profession, that is, who makes art a means of livelihood in any way, either by selling or teaching. It is understood that a person does not become a professional until his or her art has reached a point where it *does* supply a livelihood—making *pin money* by selling one's work does not make one a professional. It is not usually supposed that a professional is still a student under another professional, unless the latter is a great or noted artist.

Mrs. F. E. S.—You will find an article on painting red roses in a coming number of *KERAMIC STUDIO*. Ruby purple needs to be ground or rubbed carefully with the medium on ground glass, it will then go on smoothly if there is sufficient oil— $\frac{1}{2}$ extra flux is sometimes added but not usually. If powder color, a powder flux is used, if tube color, tube flux for gold colors.

Miss H. E. B.—Your designs were received but were unfortunately lost in moving—if you will send again we will answer directly.

Mrs. E. S.—For blackberries, the blue is washed thinly over the high lights, the shadows painted in purple, then a touch of black added in the darkest dark. The painting is dusted before each fire. The one color is dusted over the entire painting or parts of painting as directed—high lights are not taken out after it nor the painting retouched in any way. Usually only one or two colors are used in dusting. In a cluster of berries the dusting is usually done with one color over the berries which would naturally be in shade or background, high lights and all.

Many studies for jewel work have been given in back numbers of *KERAMIC STUDIO*. We know of no other designs of this character. There is not much of this work done just at present, but it may be revived later.



FINGER BOWL IN BLUE AND WHITE—S. E. PRICE



Color Supplement to September No. of *KERAMIC STUDIO*—F. B. Aulich

HISPANO-MORESQUE WARE of the XV Century

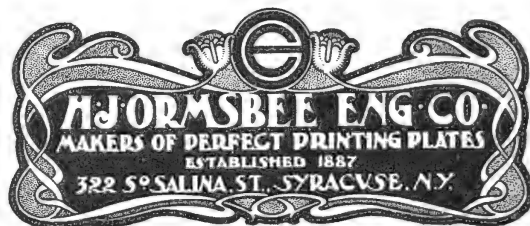
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Based Upon Armorial Specimens*

By A. VAN DE PUT

Beautifully Illustrated with thirty-four plates, several being in colour, with numerous smaller illustrations in the text.

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JOHN LANE COMPANY, 67 Fifth Ave., New York



KEEP THE FIRE ALIVE.

KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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Some Leading Agencies of Ceramic Studio

We take pleasure in mentioning a few of the leading agencies for the sale of the **KERAMIC STUDIO**, where, also, subscriptions may be placed:

Boston, Mass.—Miss E. E. Page, 286 Boylston St.; Smith & McCance, Old Corner Book Store.
 Brooklyn—A. D. Mathew's Sons, Fulton Street.
 Buffalo—Mrs. Filkins, 609 Main Street.
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 Cincinnati—Miss M. Owen, 245 Elm Street; A. B. Closson, 110 W. 4th St. Traxel & Maas, 4th Street, near Elm.
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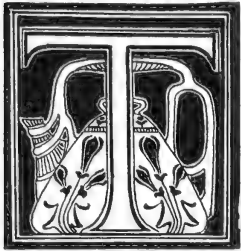
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KERAMIC STUDIO

Vol. VII, No. 5

SYRACUSE, NEW YORK

September 1905



THE marmalade Jar problem, bee design, has been very satisfactorily solved in this month's competition in spite of the attractions of summer vacation. The first prize was awarded to Russell Goodwin, Marblehead, Mass. Two second prizes were awarded—one to Alice Shar-rard, Lexington, Ky., and the other to Hannah Overbeck, Cambridge City, Indiana. Lucia Jordan, of New Orleans, La., receives honorable mention although her designs were not applied to the ceramic form as required. It has been thought best to hold the competitions four times a year instead of monthly as in the past year; our workers do not have time to do enough thinking with something to send in every month.

The next competition after the Christmas one, described in the last *KERAMIC STUDIO*, will be for March, closing the 15th of January. Subject of problem, Decorative color study of a flower arranged in a panel, accompanied by its application in black and white to some ceramic form. This must also be accompanied by a sheet of detail drawings of the flower with suggestions for conventionalizations of the different parts, also a treatment in mineral colors.

First prize, \$20.00; second prize, \$15.00; third prize, \$10.00; fourth prize, \$5.00.

*

Some of our readers ask why we do not have more instruction for beginners. The answers to correspondents column is open to any one requiring instruction—any question relating to ceramics will be answered there as promptly as possible. Articles have been given from time to time on all the various branches of the work and when the information asked for would take too much space we refer to back numbers containing these articles, but for the special benefit of beginners and also of more advanced workers the experiment will be made of opening a new department to which all interested readers are asked to contribute. This department will be called the Class Room—a subject will be given each month. For the best article sent in on the subject, five dollars will be paid, for the next best, four dollars, then three, two and one, and if any valuable suggestions and extracts are found in any other letters they will be paid at the rate of fifty cents each.

Any one wishing any special subject taken up may mention it and a list will be made and each subject taken in its turn.

It is suggested that each contributor make his or her article as comprehensive as possible, giving detailed information as if the beginner knew nothing at all. Contributions must be sent in by the fifth of the month preceeding issue.

The first Class Room will open in the October *KERAMIC STUDIO*—subject, "A Color palette and its Use." This will include brushes and their care, mixing of colors for various uses, mediums and list of necessary colors in whatever make preferred, and any other information suggested by

the subject. Contributions must be received by September 5th. It will be endeavored also to procure every month an article on the same subject by some prominent teacher, but this can not be absolutely promised.

* *

TREATMENT FOR PINE CONES (Supplement)

F. B. Aulich

PUT in the background first with Aulich's Blue Green or Turquoise Green to represent the sky on a clear day. Then wash in the leaves with Yellow Green on some but the rest with Olive Green and Black Green with a few dashes of Brown. Paint with a large flat brush using the pointy ends. Also use more Olive and Black Green than shown in the reproduction. The print is too light and too much Yellow Green has been used.

For the cones use Yellow Brown, Sepia Brown and Van Dyke for the finishing.

TREATMENT FOR WATER COLORS

After making a sketch of the design paint in the background with New Blue, using a little Gamboge and Payne's Grey. Sap Green, Payne's Grey and a little Ochre for the leaves or needles.

For, the cones Ochre, Burnt Sienna and Van Dyke Brown. Paint in when paper is moist, reserving a few touches for finishing when dry.

* *

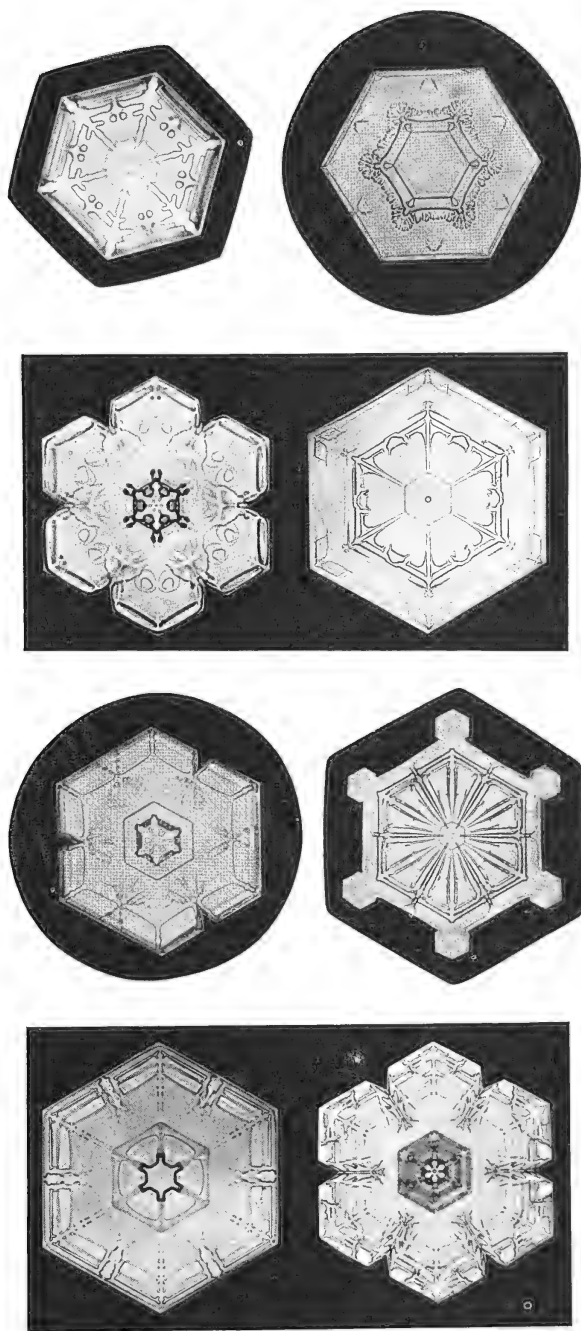
SNOW CRYSTALS

THE wonderfully beautiful designs in snow crystals have long excited interest and admiration. Those illustrated are taken from photographs made by Wilson A. Bentley, of Jericho, Vt. Mr. Bentley has been making a special study of snow crystals for more than twenty years and has in his collection more than one thousand photomicrographs, no two alike. Many of these crystals are very intricate, but the simplest are given here, because they are so beautiful and more helpful to beginners.

The forms vary according to the wind, the height of the clouds, the degree of cold, the amount of water in the air, etc. Crystals formed in cold weather or in high clouds are usually columnar. Those formed in moderate weather and light winds or in low clouds are apt to have frail branches and to be of a feathery type; mixed forms grow partly in low and partly in high clouds. High winds give broken and irregular forms, and much moisture the very granular crystals.

Heavy granular covered crystals are peculiarly a product of the lower or intermediate cloud strata, and especially of moist snow storms. In intense cold they are rare, while the columnar and solid tubular then become common. About four-fifths of the perfect forms occur within the west and north quadrants of great storms.

The most common forms outlined within the nuclear or central portions of the crystals are a simple star of six rays, a solid hexagon and a circle. The subsequent additions assume a bewildering variety of shapes, each of which usually differs widely from the one that preceded it and from the primitive nuclear form at its center. By bearing



in mind the fact that crystals evolved within the upper clouds tend toward solidity and the crystals formed in lower clouds tend toward open branches and feathery forms, it is possible to trace the history and travels of a great many of the crystals.

The beautiful details, the lines, rods, flowery geometrical tracings and delicate symmetrically arranged shadings to be found within the interior portions of most of the more compact tubular crystals, and in less degree within the more open ones, are due to minute inclusions of air. This in-

cluded air prevents a complete joining of the water molecules; the walls of the resultant air tubes cause the absorption and refraction of a part of the rays of light entering the crystal; hence those portions appear darker by transmitted light than do the other portions. The softer and broader interior shadings may perhaps also be due, in whole or in part, to the same cause, but if so, the corresponding inclusions of air must necessarily be much more attenuated and more widely diffused than in the former cases. We can only conjecture as to the manner in which these minute air tubes and blisters are formed. As no one can ever actually see the extremely minute water particles rush together and form themselves into snow crystals, the material and the manner in which the molecules of water are joined to form snow crystals is largely a matter of speculation. While it is true that the snow crystals form within the clouds, it does not therefore follow that they are formed from the coarse particles of which the clouds are composed in cold weather. We have good grounds for assuming that the true snow crystals are formed directly from the minute invisible atoms or molecules of water in the air, and not from the coarse particles in the clouds, as it is unlikely that these coarse particles could unite into snow crystals in so perfect a manner as to leave no trace of their union even when examined under powerful microscopes.—*National Geographic Magazine.*

SOME INTERESTING FACTS ABOUT CERAMIC INDUSTRY IN JAPAN

IN the course of a recent interview a prominent ceramist of Japan gave the following notes regarding the Japanese porcelain industry:

"In the manufacture of porcelain in Japan the greatest progress was made in the year 1517. Our ancestors learned the way of making from China. At present the ceramic industry in China, once the leader of Japan, is declining of old age. For this reason one cannot now find a skilful Chinese potter. But from 1517 to the present time the Japanese ceramist has upheld his reputation until his country is the most famous in the world.

"Ceramic materials are scattered everywhere in Japan and are abundant. The people of Japan do not speak of porcelain, earthen ware or stone ware, but name the pottery from the place where it is made. Every place has a particular and individual style, which is known all over the country.

"The potter's wheel and the kiln are the important parts of the ceramic industry. One form of wheel has four small pits in the face of the disc, and in these the potter inserts a small stick to turn the wheel. Another form of wheel will be kicked and turned with the foot. The kiln is of simple construction, but it is easy to get the high temperature of Segar cone number 13. There is a curious custom when the potter begins his work of firing the kiln, for, as he closes it, a religious ceremony is performed to supplicate the god for his success.

A skilful potter made two bowls on the wheel, and after burning they were weighed on the balance. Both were found to be the same weight. Dishes of three feet in diameter are also made on the wheel without the use of moulds. From this you will see that they are very dexterous in hand work. In design also the Japanese potter is very skilful and to this much of his success is due. Therefore ceramics in Japan is very highly developed as an art but as an industry there are very many points to be reformed."—*Jeweler Circular.*

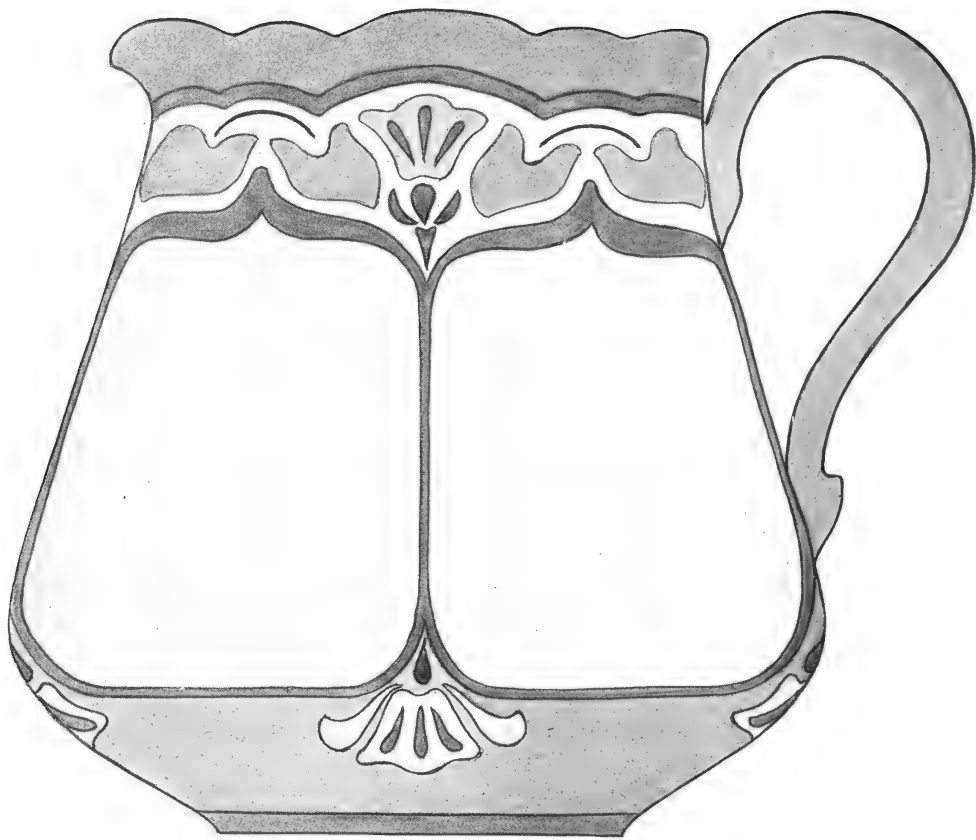


STEIN IN BLACK RASPBERRIES—JEANNE M. STEWART

THE bands should be applied in black outline with banding wheel so they may be perfectly true. Paint in the berries in a tone made of banding blue, ruby purple and black, using more blue than any other color. In some of the smaller, lighter berries, lemon yellow, shaded with pompadour and ruby purple, may be used. Care should be taken in wiping out the high lights, that they give transparency to the berry. The ordinary greens may be

used in leaves with the exception of largest leaf in the yellows and browns. A light background is applied with ivory yellow, turquoise green, toning to a gray green under the leaves.

The base and handle is to be tinted in Stewart's Special Blue, which is darkened and dusted in second fire. The narrow bands are tinted in same blue in a much lighter tone.

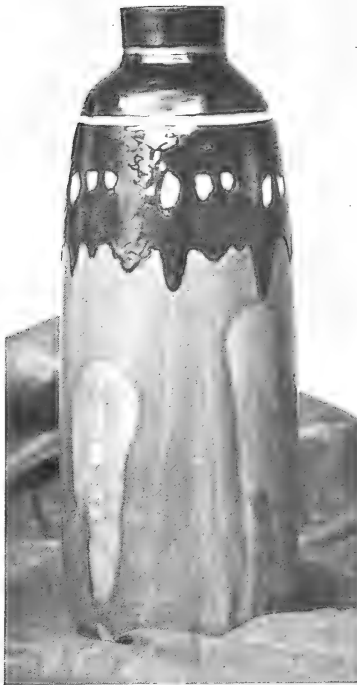


DESIGN FOR A PITCHER IN GREY BLUE TONES—ALICE B. SHARRARD



POMEGRANATE DESIGN FOR PLATE—LETA HORLOCKER

To be executed in soft buff, mahogany and olive tones.



PROF. MAX LAUGER



PROF. MAX LAUGER

CERAMICS AT THE ST. LOUIS EXPOSITION

THE display of pottery and porcelains in the German section was endless. The pottery was perhaps more interesting than the porcelains as it was also most in evidence. The work of Professor Max Lauger, of Karlsruhe, the Black Forest pottery as it has been called, formed perhaps the most prominent exhibit. The pottery is heavy in style, with a bright glaze, but harmonious in its low toned coloring. Many of the designs were black on an olive, brownish red or ochre ground. The designing is simple and spacing good. In fact the ware is most "livable"—one would not easily tire of it in the home.

Another important exhibit which also received a grand prize, was that of Professor Hans Von Heiden, and, presumably, his brother Fritz Von Heiden. Their work was of two kinds. The pottery was mostly of a rich, dark blue with a gold lustre and the porcelain white with low toned underglaze decoration in rather Art Nouveau style. The forms were quaint and original and altogether interesting.

Other interesting exhibits were from amateurs such as Clara Lobedan and Emmy Von Egidy. Unfortunately many of the photos sent were too poor to make good illustrations.

Prof. C. Korhas, of Karlsruhe, also made an interesting exhibit similar in style to the work of Prof. Lauger. Perhaps the most interesting part of the German ceramic display, was the free use of tiles and garden pottery. In the German Court was a very clever and artistic fountain arrangement in architectural faience and in many of the rooms

surrounding the court could be seen attractive arrangements of tiles in fire places and wall fountains and inlaid in furniture. That the field in this department has hardly received attention in America is greatly to be regretted, although it is now beginning to be timidly explored. It is just the line of work to go with the new movement toward "Craftsman" houses. Homes with simple lines and homely nooks and corners.



PROF. MAX LAUGER



PROF. HANS VON HEIDER—STUTT GART



PROF. HANS VON HEIDER—STUTT GART



FRITZ VON HEIDER—MAGDEBURG



FRITZ VON HEIDER—MAGDEBURG

"This doing things to suit people! They'll hate you, and you won't suit them. Most of us live for the critic, and he *lives on us*. He don't sacrifice himself. He gets so much a line for writing a criticism. If the birds should read the newspapers they would all take to changing their notes. The parrots would exchange with the nightingales, and what a farce it would be!"



PLATE DESIGN—ROBERT W. HOEL

To be carried out in light green and pink.



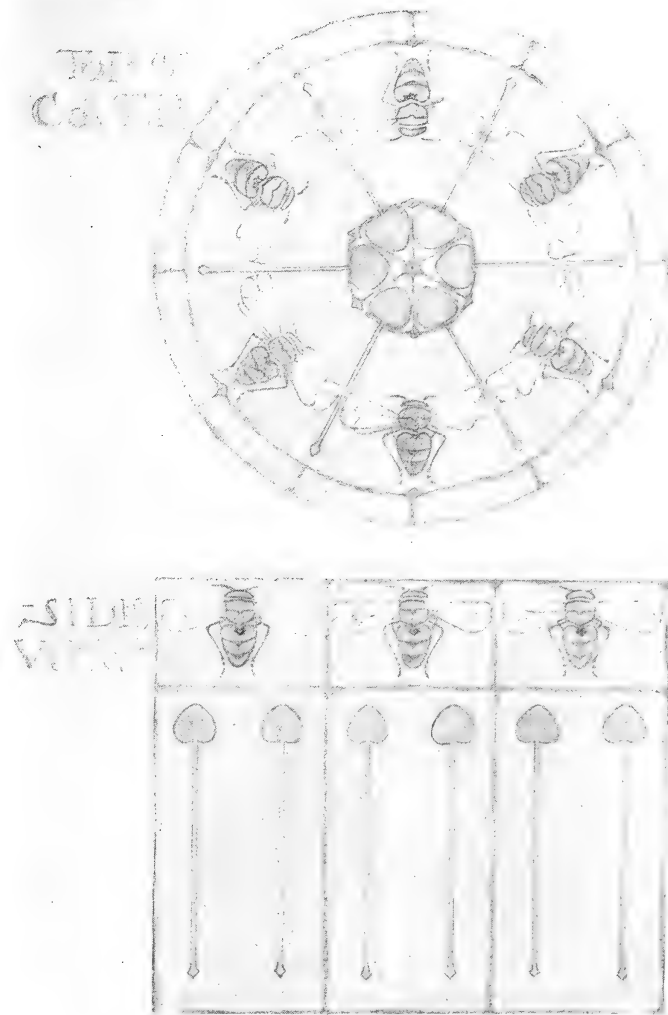
AMERICAN BEAUTY ROSES—BLANCHE VAN COURT SCHNEIDER

FOR the first firing, paint the roses in Rosa and shade with American Beauty; then wash in the light leaves with Yellow, Moss and Brown Greens and the shadow leaves with Yellow Brown and Sepia. The buds are in Yellow Green and the stems in American Beauty.

For the second firing, paint the background above

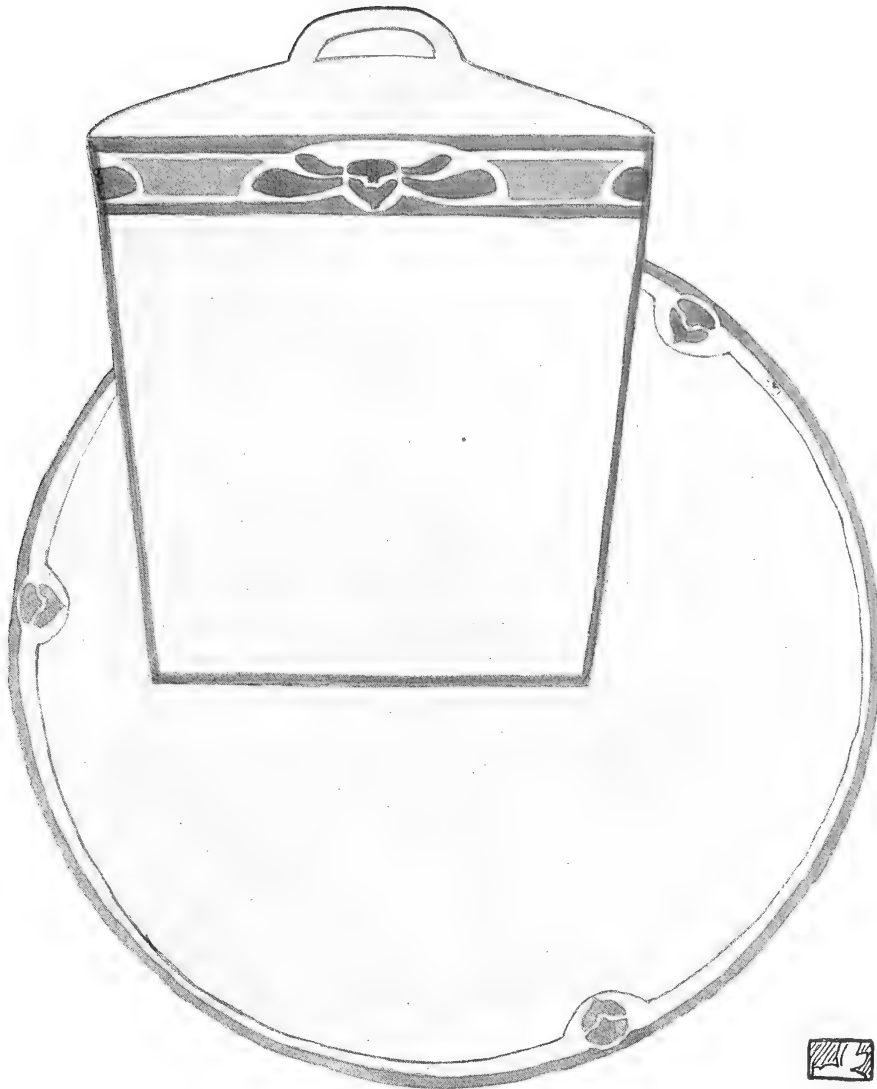
the roses with Banding Blue shading into Shading Green and rich, warm browns. The lower part of the plate is in Copenhagen Grey toning into Blue Grey back of the shadow rose. Use American Beauty and Ruby Purple in the center of the roses.

In the third fire, strengthen and add detail.



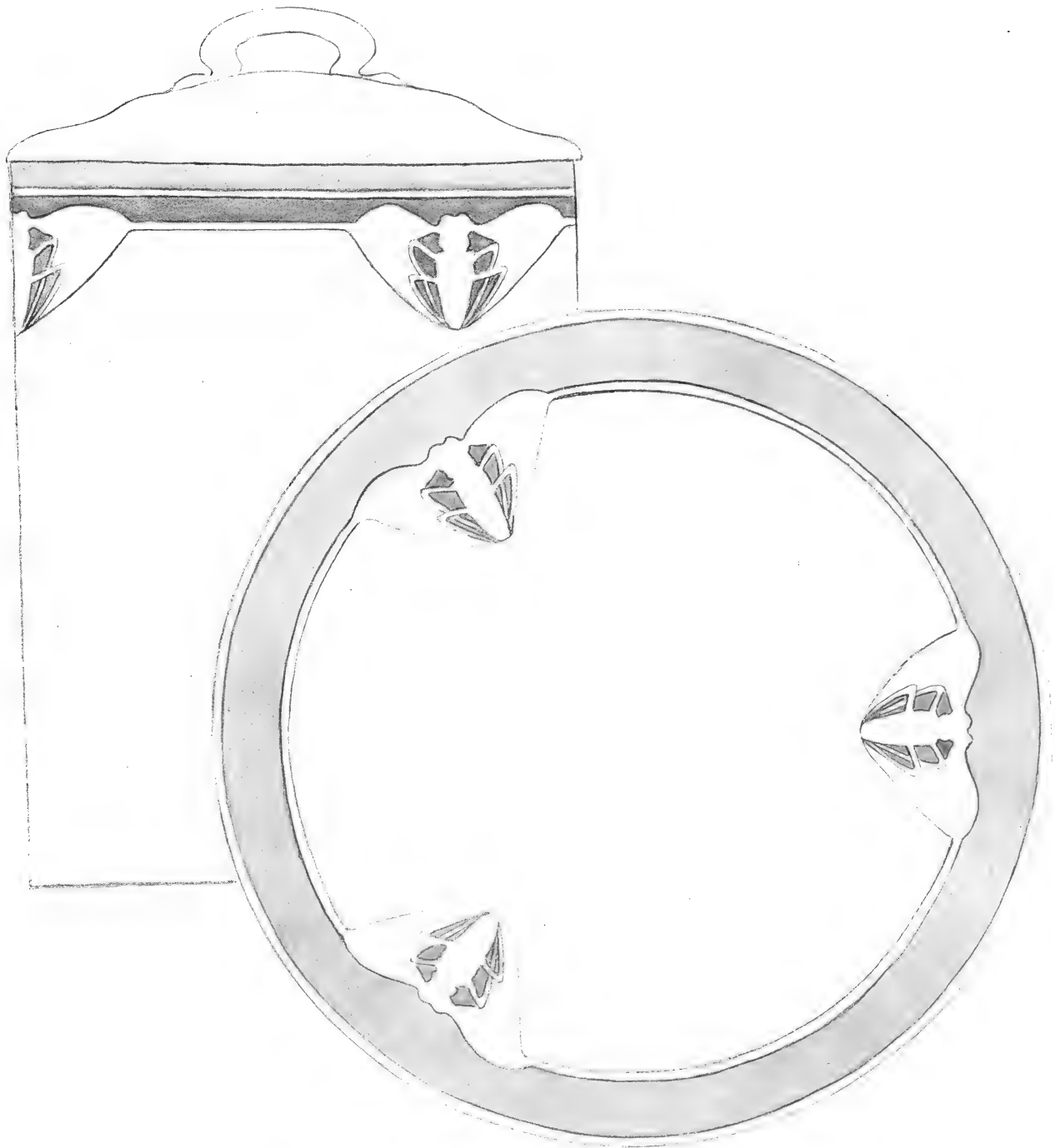
MARMALADE JAR—FIRST PRIZE—RUSSELL GOODWIN

Ground, a dull ochre, lines and leaf ornaments and wings in olive green. Body of bee, a reddish brown, outlines in black or gold. Plate for jar is made by extending lines leading to center.



MARMALADE JAR—SECOND PRIZE—HANNAH OVERBECK

Ground white, design in four shades of grey green,



MARMALADE JAR—SECOND PRIZE—ALICE B. SHARRARD

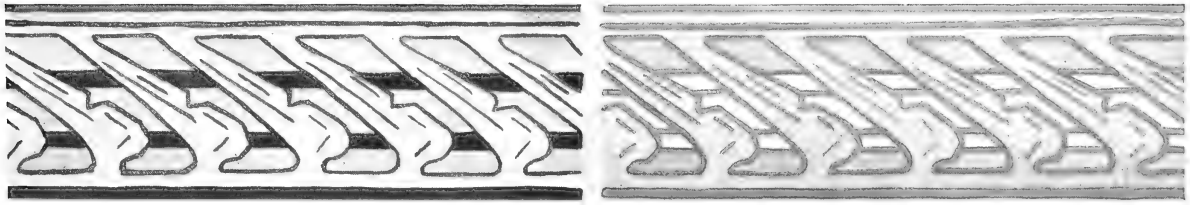
To be executed in several shades of blue grey or grey green.



PINE CONES—F. B. AULICH

SEPTEMBER, 1905
SUPPLEMENT TO
KERAMIC STUDIO

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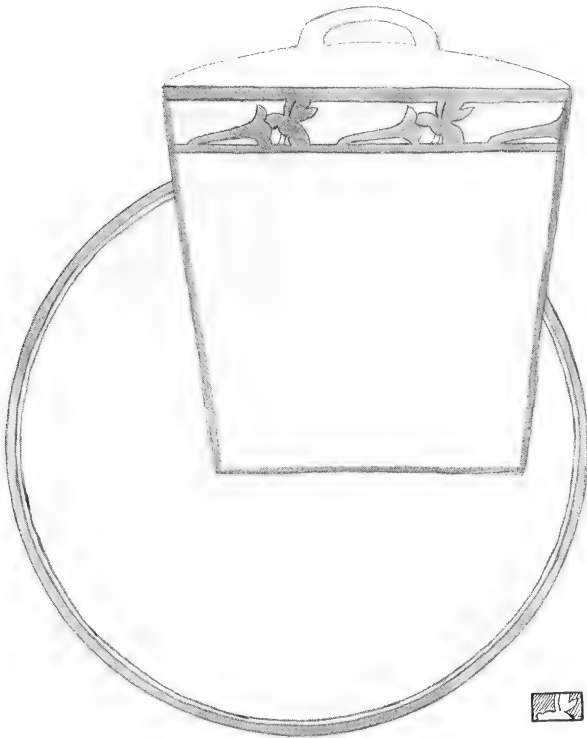
BEES WING MOTIF—MENTION—LUCIA JORDAN

Border for Marmalade Jar in blue and white.

"Children should learn to draw as they learn to write, and such a mystery should not be made of it. They should be encouraged, not flattered. As it is, every child shows some disposition to draw early—marking on doors, tables, books, 'whole sheets of paper'—which must not be wasted.' while the parents, who would save that paper, write the most vapid nonsense. With no help and encouragement, the child gradually loses its desire to draw; gets interested in other things, until the wish to draw again breaks out, and then double effort is required to get the facility which might have been gained insensibly."

CERAMIC SCHOOLS IN FINLAND

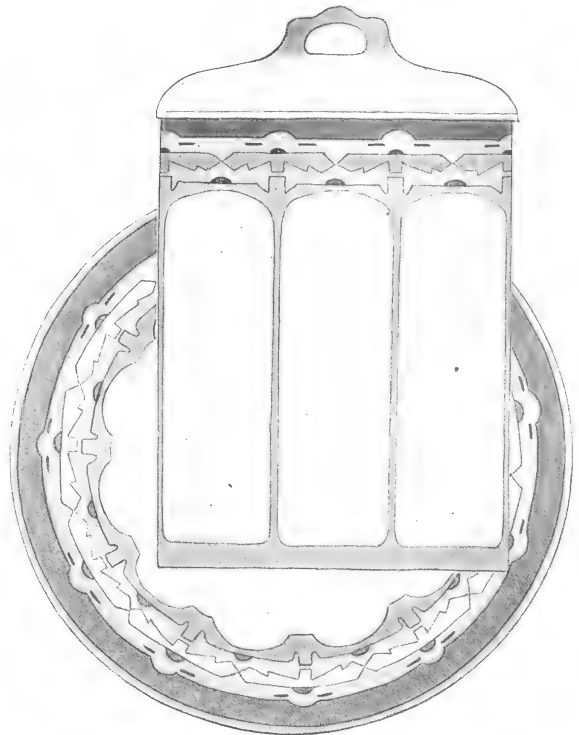
M R. A. W. Finch, Professor of Ceramics at the Central School of the Industrial Arts, Helsingfors, Finland, has been visiting the pottery districts of England on behalf of the Governors of his College, with the object of finding material for developing the Ceramic Schools of Finland. He says that while traveling through Germany he was impressed with the great number of new ceramic colleges in process of erection on the Continent. The school in Finland seems to be a trade school pure and simple, but they are going to try to develop it on the scientific side.



MARMALADE JAR—MENTION

Hannah Overbeck

Ground, a light cream tone, bands and design in café au lait; background of design grey green, outlines brown, red or black.



MARMALADE JAR—MENTION

Alice B. Sharrard

Darkest tone, reddish Brown, dark spots, dark red brown, bees, ochre; design with vertical lines in light brown; background of bees, olive; outlines, dark brown.

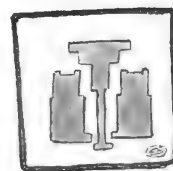
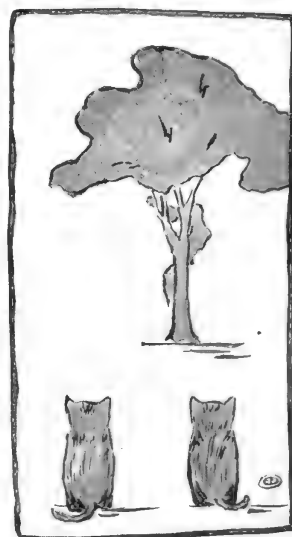


MOUNTAIN ASH—S. EVANNAH PRICE

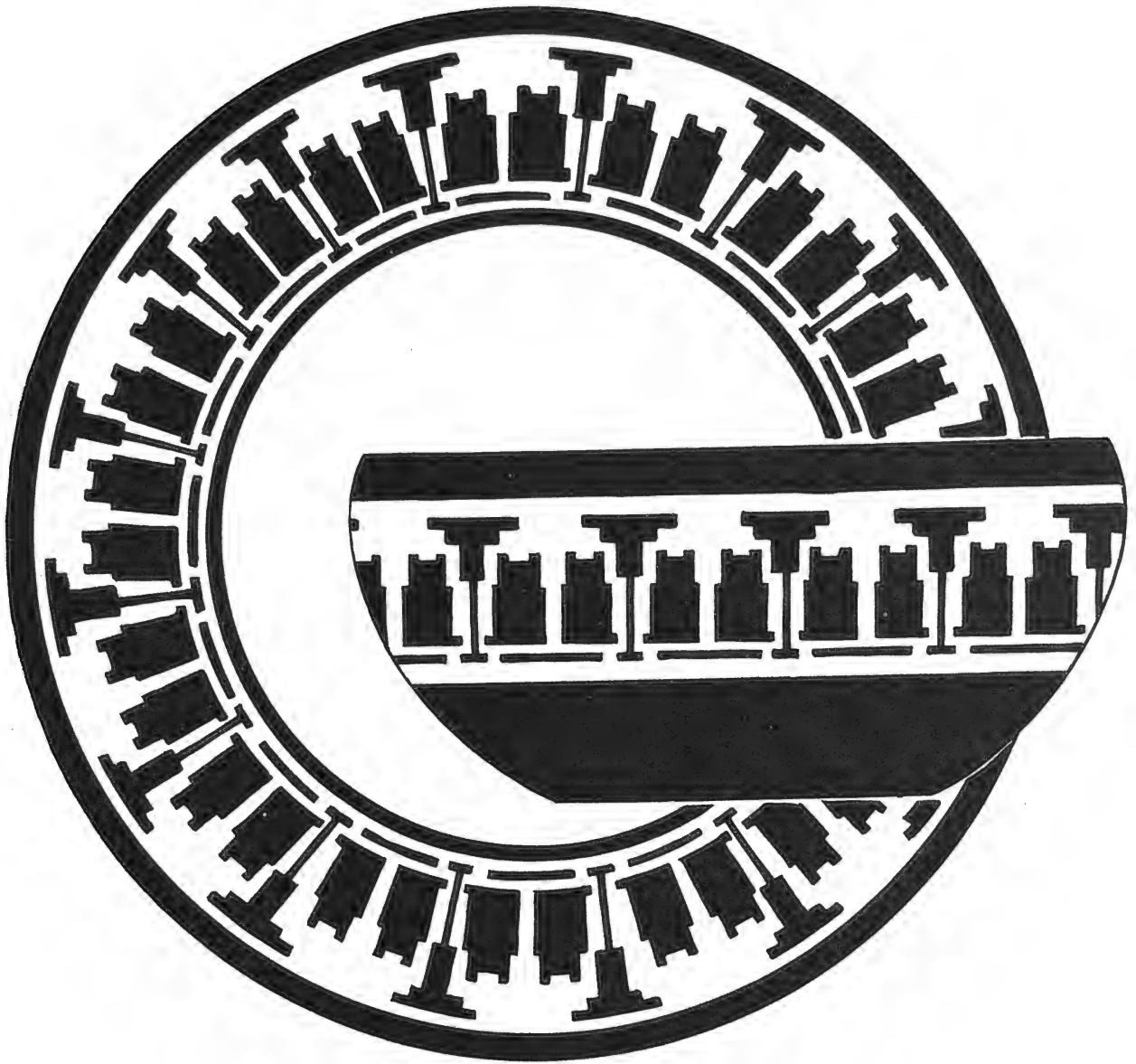
MOUNTAIN ASH

S. Evannah Price

PAIN'T the berries with Carnation in the lighter tones, Blood Red in the medium tones, and Blood Red and Ruby in the darkest. The leaves are painted with Yellow Green, Brown Green, Dark Green, Shading Green and Violet. While the design is moist lay in the background with French Grey, Dark Green, Black and Brown Green. When dry dust with same colors used in painting, allowing the Blood Red and Ruby to run over the Dark Green tones. Repeat treatment and fire until required depth of colors is obtained.

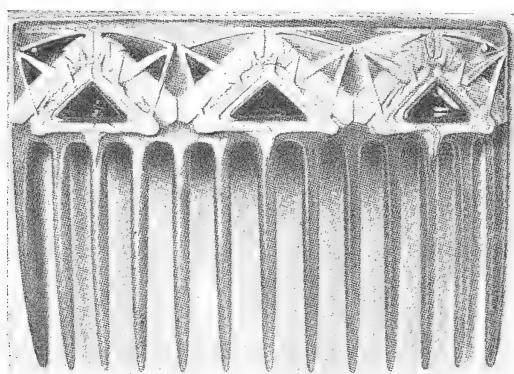


MOTIF FOR CHILDS' SET—ELSIE BINNS

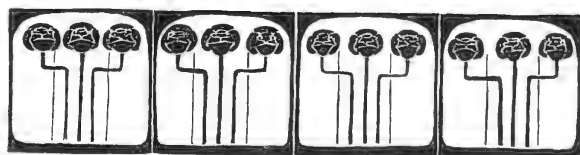


CHILDS' BOWL AND PLATE—ELSIE BINNS

To be executed in grey blue on white. Conventionalized from pussy cat and tree.



COMB IN HORN AND AMETHYST—LALIQUE



TILE BOX

Mary F. Overbeck

In olive green and dark orange on a pale grey green.



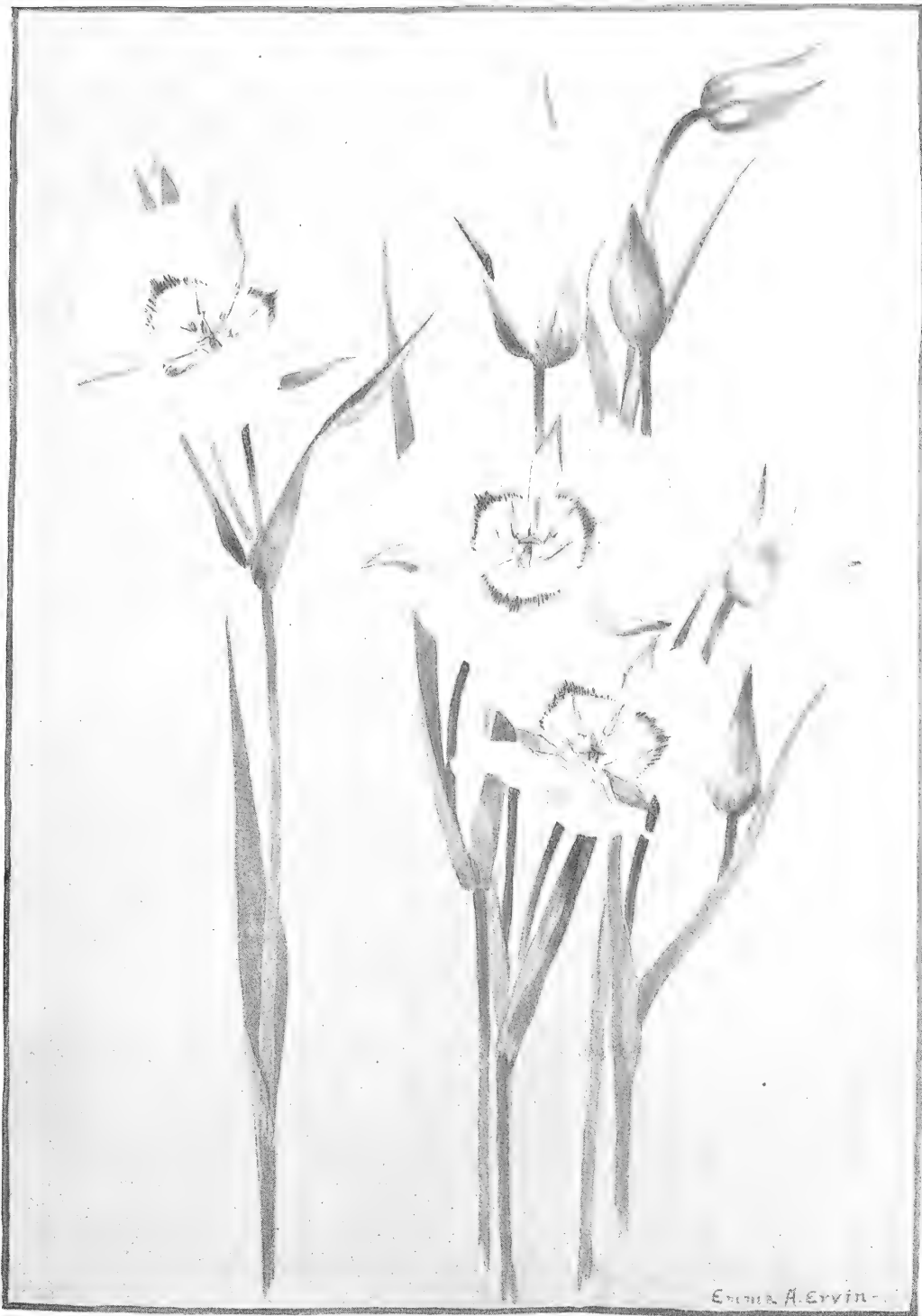
"When I was a little boy I wanted to learn the violin, but a certain man discouraged me. 'Don't learn the violin! It's *so hard!*' I could kick that man now! It is easier to eat dip-toast than to play the violin; but it doesn't meet the same want."



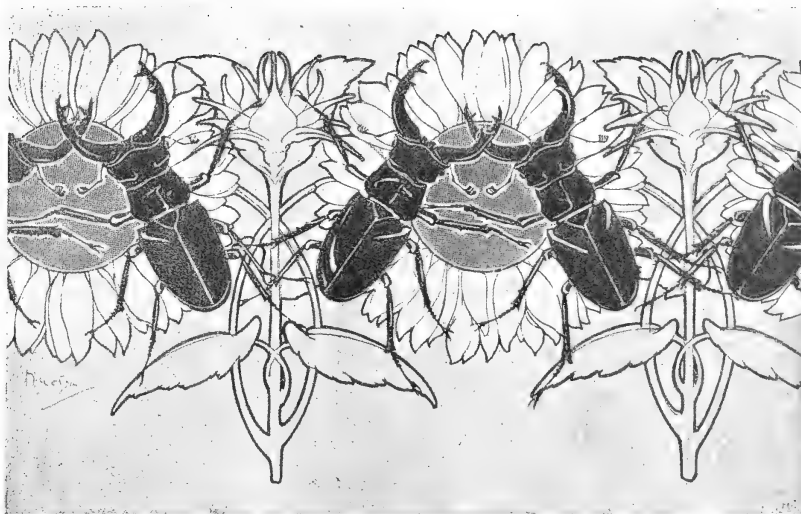
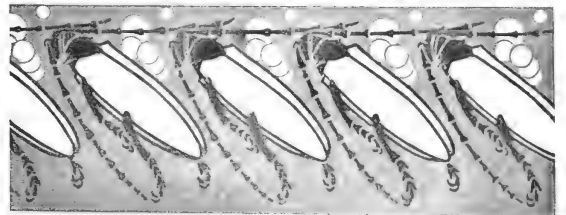
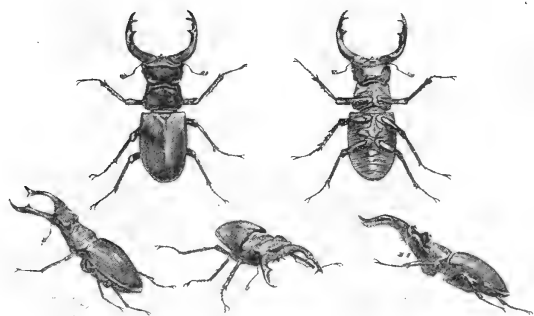
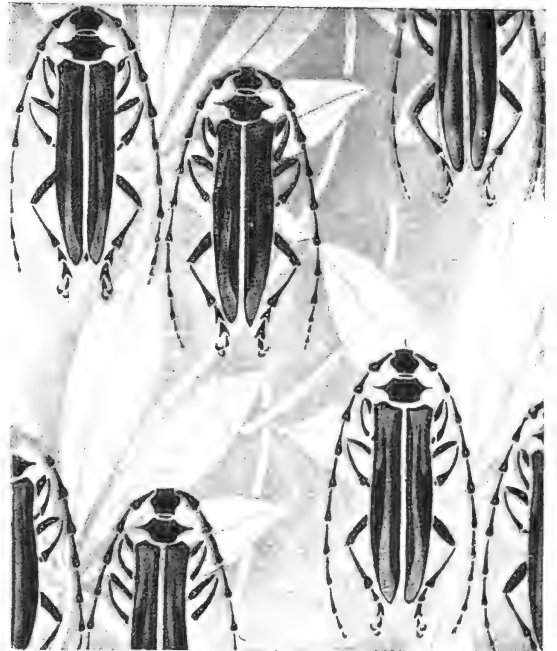
MARIPOSA LILY

Emma A. Ervin

I FIRST found this flower growing in tall grass, very much as poppies grow in wheat, and later found it all through the mountains scattered over the open places. The Indian name Mariposa means butterfly. The flowers are pure white or delicate cream on the inside of petals, the outer side is sometimes tinged with a blue lavender. The markings on the petals are of bright yellow and green with the very dark part of a purple that is almost black. The stamens are yellow and the pistil green. The calyx is of yellow green and the long blade-like leaves carry the same color with darker shades.



MARIPOSA LILY—EMMA A. ERVIN



STUDIES OF BEETLES FROM "ART ET DECORATION"



TRUMPET FLOWER—MARY BURNETT

FOR flowers use Orange Red, Deep Red Brown and a little Finishing or Dark Brown for dark tones, and touches of Black where flowers meet at the centre. The leaves are dark green and glossy; for them use Shading Green, Moss Green, Brown Green, using a little Blue on some of them.



OAK LEAVES AND ACORNS—S. EVANNAH PRICE

Paint the acorns with Yellow Green, Yellow Brown, Hair Brown; leaves, Yellow Green, Brown Green and Hair Brown. Lay in the background with Yellow Brown, Yellow Green and Hair Brown. When dry dust with Dark Yellow Brown and Hair Brown. For second fire strengthen where needed with same colors. Third fire tint all over with thin wash of Hair Brown.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

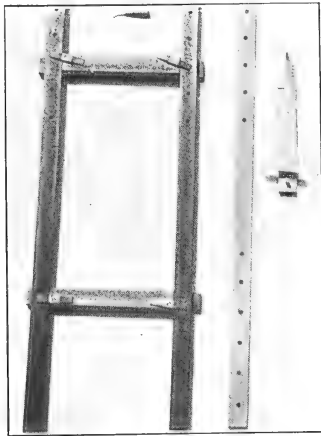
Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

RUG MAKING AT HOME

Helen R. Albee

AMONG the various crafts that are open to art students none is more promising or profitable than rug-making. The hooked rug commends itself particularly, because it requires no elaborate or expensive equipment—only a simple adjustable frame, that can be procured for a dollar, and can be set away in a corner when not in use. In my own industry I have worked out a frame which consists of four pieces of soft wood, two of which are two inches wide, one inch thick and four feet long, with a row of half-inch auger holes bored about three inches apart down the middle of the ends. The other two are cross-pieces sixteen inches long with a fixed peg set in about one inch from the end. These pegs should slip easily into the holes of the other pieces, thus making a rectangular frame. To keep the frame well squared a piece twelve inches long is nailed on each of these cross-pieces and fitted so as to come flush against the lengthwise pieces when the frame is put together. A

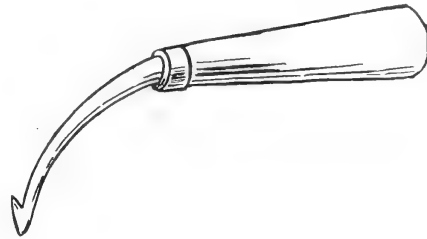


A FRAME AND ITS SEPARATE PARTS

wooden button is secured on the top braces, so that it can be turned over the pegs, thus holding them securely in the holes. With this simple construction one can make a small chair seat or a rug five feet wide and of indefinite length. When in use, one end of the frame can rest on a window sill, the other on a table or any firm support of suitable height. The worker sits in an easy position directly in front of the portion she is hooking, and shifts her chair along as the work advances from right to left.

The only tool required is a hook, which can be made of a forty-penny wire nail (about a quarter of an inch thick) filed and smoothed into a barbed end and curved slightly. The shaping of the barb is very important; for, if too small, it will not catch the strip of cloth readily; and if too large it will injure the burlap as it is thrust through. When finished the hook should not be over two and a quarter inches long, the handle two and a half inches. Such a

hook can be got for fifty cents. A pair of stout shears eight and a half inches long are necessary for cutting the strips and shearing the surface of the rug. A good pair costs from sixty-five to eighty-five cents. A small tack hammer and a paper of 6 oz. tinned carpet tacks complete the actual equipment.

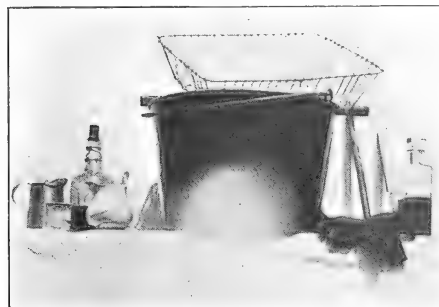


RUG HOOK, ABOUT HALF SIZE

It has been thought that any sort of cotton or wool material was good enough for a hooked rug, and it is for this reason that it has been the synonym for all that was crude and inartistic. After experimenting with many materials I have found that a perfect texture is obtained only from a pure wool unbleached twilled flannel of three and a quarter to three and a half ounces weight to the yard. It must be cold pressed and not submitted to the sulphur process. As this material is not procurable in the regular market, I have mine made in large quantity to meet my special requirements, and can supply it to those unable to procure it. This grade, when worked, makes a smooth, velvety texture that improves with wear and does not show the looped surface which has been such a blemish in rugs made from ordinary dress good. A straight weave will not do, for it is in the slight ravelling of the twilled strip that the fine texture and bloom are obtained.

I recommend all craft workers to do their own dyeing. It is an art and not to be mastered at once, but it gives a free scope to a worker, for he can produce color effects not possible under any other conditions.

There is a feeling in some quarters that a hand-made article is not artistic nor honestly made unless every process is according to old, sometimes forgotten, methods.



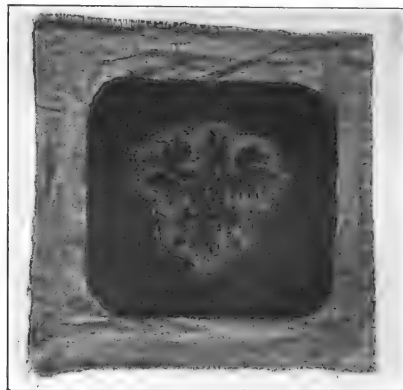
KETTLE AND OTHER DYEING MATERIALS

This is merely a violent reaction against cheap and meretricious machine-made goods, and while the revolt is in the right direction, it is sadly overdone at times. There is no reason why a craft worker should not use every possible aid that modern invention and science place at his disposal; for at best he has to contend against the disparity immense of price between his hand-work and machine made articles. It is simply a false ideal for him to adhere to laborious and discarded methods if a good and easier way has been found for achieving the same results. I write this in defense of the modern method of dyeing, in contrast with the tedious and restricted vegetable dyeing of former days. Where but a small amount of material goes into a finished article, it may be practicable to use vegetable dyes; but in rugs where every square foot requires one and a half yards of material, and often from sixty to one hundred yards are required, it becomes an impossible tax upon the time and strength of a worker, to say nothing of the elaborate equipment required if one is working on a considerable scale. I should not advocate aniline dyes as a labor saving substitute, if I had not been assured by several experts that aniline colors, which formerly were fugitive, have now been brought to such perfection that they have entirely superseded vegetable dyes. I was told also, that, previous to the year 1875, new books on vegetable dyeing were constantly brought out; but since that date no book of any importance has been issued. Further testimony comes from friends in the tropics whose income from vegetable dyes has ceased. They say the business is gone, that there is no longer any demand for them. After seven years use of aniline dyes I give the heartiest endorsement to their permanence and the beautiful tones they yield. But one must get the very best in the market, and the colors must be blended and modified. I had an importer compound colors to match a sample of green, dull yellow and dull red that I sent him, and these same formulas for the dry powders are used in preparing my colors year after year. My range includes a dull and a bright red, a dark and a bright blue, a dull and a bright yellow, a green and a drab. From these I have secured over two hundred tones which enable me to match any samples of coloring sent me by those who want to order special rugs. All my formulas are based upon these eight colors, and with them I am able to secure exact tones year after year.

The first requisite for dyeing is a large brass or copper kettle. The old fashioned ones are round bottom and do not set well upon a stove. I had mine made of the heaviest grade of tin-lined copper, with a flat bottom, eleven inches high, thirteen inches across the base and sixteen inches across the top. The top edge was turned over a heavy wire, and the kettle is furnished with a stout iron bale. This kettle takes from nine to twelve yards at a time, but a smaller one would answer for a beginner. To drain my flannel when it comes from a dye bath I use a heavy wire dish drainer which I rest on a stick laid across the kettle. The kettle should have a cover of either wood or metal.

To secure uniform results I have found it necessary to use my dyes in liquid form. I dissolve my colors separately in quarter ounce quantities in a pint measure, first pouring on a little cold water and stirring well to dissolve the dye, then filling up the measure with boiling water. This is stirred thoroughly and each liquid color is kept in its own bottle. When half a teaspoonful of liquid dye will often make a marked difference in the tone of a color, it is obvious that the dry powder could not yield accurate results. I

prefer to dissolve my color only as I am about to use it, for the bright yellow, green and dull red have a way of settling at the bottom of the bottle and this thickened sediment, unless well shaken, is apt to make a stronger color than is desired.



A CHAIR SEAT IN GREEN AND IVORY

Other necessary articles are a long handled spoon to stir the dye bath, table and teaspoons to measure the liquid dye, a pair of stout gloves, a set of scales which will measure a quarter of an ounce to six ounces, an acid measuring glass (ounce Phoenix graduate, American standard) and two smooth sticks, about eighteen inches long, to stir the flannel in the bath. (TO BE CONTINUED.)



ANSWERS TO CORRESPONDENTS.

Mrs. M. C.—We think it would probably be safe to fire the Japanese piece repaired with cement in your kiln, however, there is always a certain risk in refiring of this kind.

Mrs. S. C.—We think either formula which you mention might make a good painting medium, but personally we prefer for powder colors a mixture of Copaiba 6 drops, oil of cloves 1 drop. This is good for both flower and figure painting. Spirits of turpentine are then used in the brush to thin the color. For tube colors, spirits of turpentine, oil of lavender and oil of cloves are used for painting the first drying quickly, the second more slowly and oil of cloves keeping open a long time. For tinting the general rule is to add as much fat oil as color and flux ($\frac{1}{2}$) combined and thin with lavender.

H. M.—Burnished silver is silver precipitated in powder form. We do not at present know the process but will endeavor to procure the method for you.

M. W. B.—For your bouillon cups it would be in good taste to use decorations of small roses, violets, shells and sea moss if you wish, providing you confine the decoration to a narrow border, otherwise your dainty flowers would be always "in the soup."

Mrs. J. D. B.—We will give a colored raspberry study as soon as we can procure a good one. A treatment for red raspberries. See next issue.

Mrs. C. G. H.—Banding wheels are useful both for color and gold and pencil, but need some experience for good results. We think the makes of gold advertised in KERAMIC STUDIO are all good—it would be impossible as well as impolitic to say which special make is best. To get the best effect in painting small red roses, paint first with blood red or pompadour, and retouch with ruby in second fire, this avoids the purplish tint. If your gold dries too soon with spirits of turpentine use a little oil of lavender.

Mrs. A. W. C.—You will find the desired information in the October Class Room under "A Color Palette and its Use."

M. J. R.—For the pitcher in Mountain Ash Berries.—The narrow red border may be made of yellow red; where two tones of yellow are shown the deeper color is made by a second dusting in the second fire. The colors are dusted on one color at a time, if a mixture of colors is used it is put on in the second fire. Stems are yellow green and brown green. In the fourth fire the brush is used for the painting of the design, grounding oil and color for the tints. Rose lustre can be fired in any kiln but must be fired just right not to be purplish—the purplish cast comes from overfiring.

· KEEP THE FIRE ALIVE ·

KERAMIC STUDIO

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October 1905



SUBSCRIBER asks for the exact meaning of the word conventional as used in design. To make a conventionalization of any naturalistic form one examines several specimens, selects the points on which the majority agree, eliminates any details which are mere individual characteristics or accidents, and from these points constructs a type or generalization which is the conventional form, ready for design.

For instance, take several wild roses; most of them have five equal petals, a few have but four, some have six or seven; some abortive, some larger than the others. The majority having five, the conventional flower will have but five equal petals. The majority of the roses having heart-shaped perfect petals, the conventional flower will have heart-shaped perfect petals, and so on through all the points of the flower. A conventional person is one who reflects all the accepted ideas of the community. A conventional flower or other form bears a general resemblance to all of its kind. This makes a safe citizen and a safe form for design, but not an interesting one. As people and roses vary considerably in color, that quality is left out and a conventional flower as well as a conventional person is colorless. Color is necessarily individual, not general. Here is where the artist comes in and lends the personal, individual touch which is so necessary to good design, but it is the individuality of the artist, not of the flower. To be strictly correct one should speak of a conventional design as a decorative conventional design if one refers to anything out of the ordinary, but most of us are lazy and we use conventional alone or decorative alone, taking for granted that every one understands.

The difference between a decorative naturalistic and a decorative conventional treatment of any subject consists in this: A naturalistic treatment tries to bring into a harmonious whole a number of distinctly different units, using all the little individual traits to give personality. The result being usually distinguished at first sight by beauty of color and dark and light, and in a degree a familiar aspect of things; when one looks long enough to see the details, one sees no longer the picture, but the disintegrated units.

This is as it should be for a picture, but for a decoration the case is quite different. The conventional must always be considered in connection with design, as a design is something composed by the artist out of nature, as the conventional rose is selected by the artist from the natural roses.

A decorative conventional treatment, then, is an arrangement which endeavors to bring into harmonious whole, the general and characteristic points which the artist has noted, omitting all personal traits of the subject in such a way that these points will immediately impress itself upon the beholder, and the whole thought, the whole design is seen at once. Any details that have to be looked for are a mistake. The result is usually distinguished by rhythm, beauty of

line and color, dark and light, and the delight of discovery, for as every artist sees things in a different aspect from every other artist, as is shown even in naturalistic painting, so to this is added the mental attitude of the artist in which he takes liberties with the natural form in order to increase his idea of beauty of line, movement, mass, etc. The more of this element which enters into the composition, the more delight is felt by the beholder.

To return to our definition then, a naturalistic treatment endeavors to give the personality of the subject, which must predominate over the personality of the artist, although to be successful the artist's personality must not be entirely lost.

A conventional treatment endeavors to give pleasure by giving the general qualities of a subject predominated by the personality of the artist, although to be thoroughly satisfying the personality of the original subject must not be entirely lost.

A naturalistic treatment is objective, the conventional subjective; a naturalistic treatment uses the mind and hand to display the beauties of outside nature; the conventional treatment uses the beauties of outside nature to display the infinite variety of the human mind and imagination and the skill which can be cultivated in the hand.

A good naturalistic painter is restricted by the actuality of things, beyond a certain limited liberty of expression he is bound to stick to the truth of things as seen by everybody. In reality he is more conventionally hide-bound than the designer. The good conventional designer adds to the whole realm of nature the infinite world of the mind, and beyond a certain limitation of liberty in the necessity of holding to the principles of good design, he is free to wander at will, changing lines here, color there, arranging and re-arranging, until he at last perfects a rhythm, a lasting harmony, a part of the music of the spheres. His are the magic fingers that can transmute the baser metals into gold and gold into a subtle essence of delight.

✦

The tobacco jar problem was not as successfully solved as many have been, due especially to ignorance of the proper shape of a tobacco jar.

A good tobacco jar should be rather squatty than tall, it should have a wide opening at the top so that the hand can enter, the cover should be deep and of such a shape that a sponge can be held in the top to keep the tobacco moist—rather like a large knob.

The first prize was awarded to Russell Goodwin, Marblehead, Mass., second prize Emily Hesselmeyer. Mention: Bertha Drennan and Lucia Jordan.

✦ ✦

Nothing remains of a nation but its poetry, painting, sculpture, and architecture.

If you could see me dig and groan, rub it out and start again, hate myself, and feel dreadfully! The people who "do things easily!" Their things you look at easily, and "give away easily!"

THE CLASS ROOM

The subject for the next class room will be "Enamels." The same prizes will be awarded as for the articles on the Color Palette.

A COLOR PALETTE AND ITS USE

First Prize—Martha M. Howells, Bridgeport, O.

THE first question the beginner in china painting asks is: "What colors shall I get?" and probably nothing confuses and discourages her more than the formidable array that is generally advised, not necessarily from a financial standpoint, but from the, apparently, hopeless outlook of learning when to use each color in its proper place. If one bears in mind the fact that china colors may be mixed *almost* as much as water colors the work is simplified.

COLORS.

A good list of colors is:

Rose	Albert Yellow
Ruby	Yellow Brown
Hair Brown	Russian Green
Black	Shading Green
Yellow Red	Banding Blue
Blood Red	

In vials:

Deep Blue Green—French colors, Flux, Aufsetzweiss (Muller & Hennig.)

To this may be added for special effects

Copenhagen Blue	
Royal Green	Frys.
Dark Green	
Pompadour	
Grey for white flowers	
or White Rose	Bischoff.
Brown Pink	
Apple Green	
Violet of Iron	French.

The first list used pure or in combinations will be found to meet almost all demands for naturalistic or conventional work.

COLOR PURE AND IN COMBINATION.

Albert Yellow is indispensable. Used alone for yellow flowers, such as jonquils, roses, chrysanthemums, etc., or for tinting it is always trustworthy. By using a small amount of green it can be used for lemon yellow; with yellow Red it becomes Orange, with Yellow Brown, Yellow Ochre.

Shading Green is another good color; mixed with green (shading) various shades are produced according as one or the other color predominates. To make Shading Green darker add a little Ruby. For Brown Green or Olive, mix Yellow Brown with Shading Green to procure the desired shade. All shades of purple, for violets, blackberries, pansies, grapes, etc., may be made by mixing Banding Blue and Ruby, making the mixture a little bit bluer than desired as the Ruby comes out stronger than the Blue in firing. Yellow Red and Blood Red, for poppies, currants, etc., may in the absence of Violet of Iron, be strengthened by Ruby. Ruby is used for dark red roses, grapes, etc. By mixing a little Dark Green with it for the "heart" of the rose in the first firing a good depth may be acquired without putting the color on so thick as when Ruby is used alone thus avoiding the risk of the color "chipping."

Black is used for outlining in conventional work, also for toning the colors. In naturalistic treatment it is used

over purple for the darkest parts of grapes, plums, blackberries, pansies, etc. Rose, as the color indicates, is a pink for roses, arbutus, dainty spring blossoms, chrysanthemums, etc.

Care must be exercised to keep the color clean, and not to paint it too heavily or it will fire a disagreeable shade.

Russian Green is used for the high lights of leaves, where the light falls directly on them, is also a beautiful color to use in background. If a thin wash of it comes over the petals of white flowers, not prominent in the design, it gives a pleasing "atmosphere." Mixed with yellow, it makes a good Yellow Green, for the high light of leaves showing the light through them.

Dark Green is a good color for shading leaves, it can also be used, very thin, for shadow effects. Purple backgrounds that have fired too glaringly may be toned down with a thin wash of this color or it may be dusted on for the first firing to give "depth" to it. It may also be added to purple for fruits and flowers of that color, for the darkest parts, mixing with the brush.

Hair Brown is a warm brown used for shading leaves, branches and stems.

Deep Blue Green is a most satisfactory color for blue flowers, as forget-me-nots, and is much used for conventional work, in combination with other blues and greens.

Banding Blue is useful for representing the "bloom" of fruits, mixed with a little Copenhagen Blue makes a better shade than alone or with black as it is generally used.

There are several combinations for making greys, and a little practice soon enables one to know which harmonizes with the work in hand.

A good grey for yellow flowers is made by mixing Rose, Albert Yellow, and Banding Blue. Used softly it will also do for pink and white flowers. Apple Green and Rose makes a soft grey for pink flowers. Yellow and purple for Yellow flowers. Red and Violet (Banding Blue and Ruby) for red flowers. A dark, almost black grey may be made by mixing Shading Green and Ruby, to use under the darkest mass of flowers, by using rather more Ruby as it emerges to the lighter part of background, a beautiful effect is obtained.

Mix Yellow Brown and Rose with the Yellow Brown predominating for the salmon pink of tea roses.

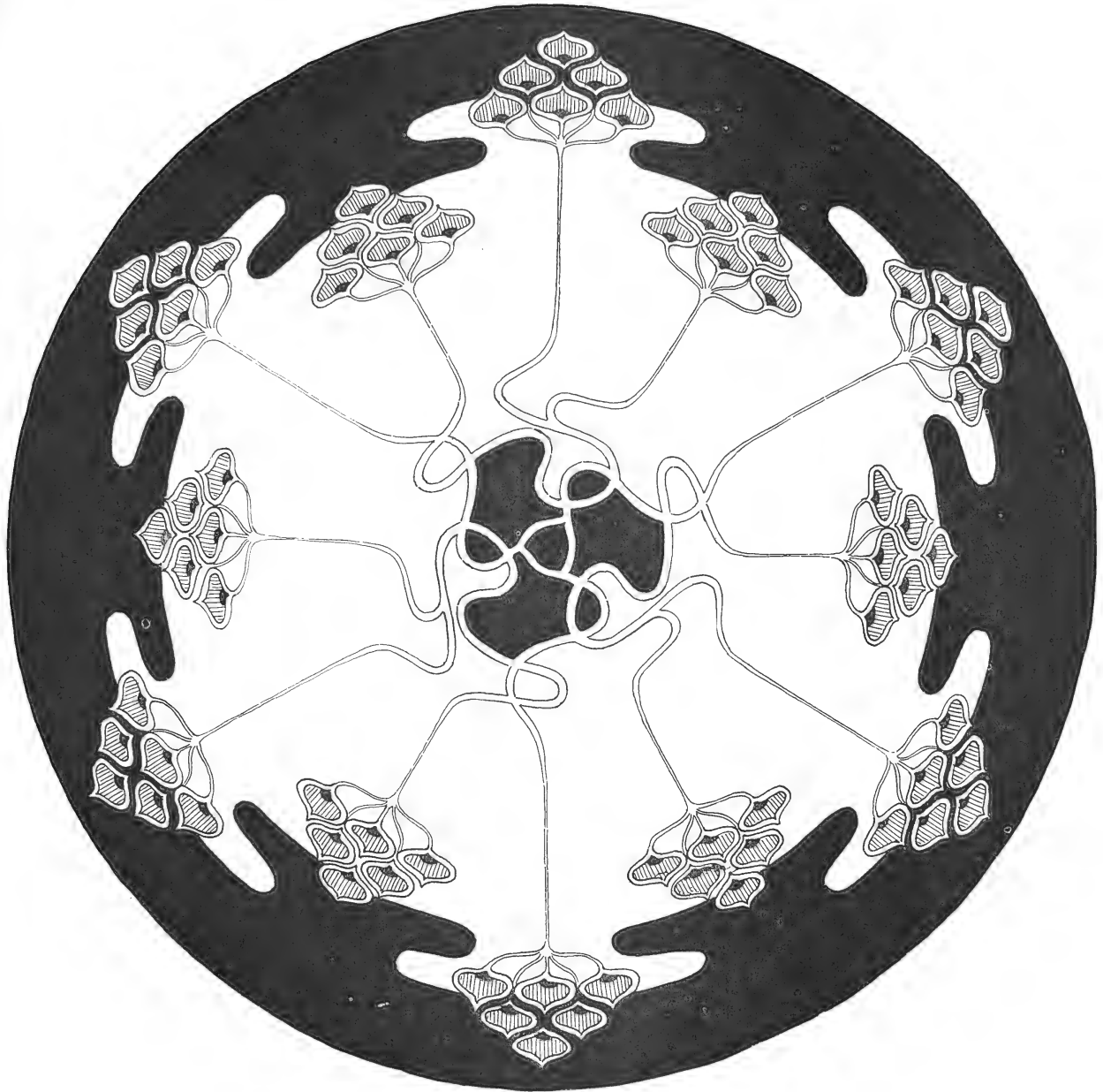
PALETTE.

Having the colors at hand we may now get them ready for use. For this purpose, the covered palette, while not an absolute necessity, is such a vast improvement on the old tile, that the additional cost is more than offset by the saving in time, patience and paint.

MEDIUMS.

It is better for the beginner to use a prepared painting medium, as Fry's or Mason's. There is then no doubt about the paints being mixed properly, as there is a tendency to lay the blame of difficulties of first attempts on the material.

Later on it will be found that as good progress can be made with Balsam Copaiba and Clove oil mixed in proportion of 6 drops Balsam Copaiba to 1 drop oil of Cloves. Have also a small bottle, 1 oz. of Oil of Copaiba—(not Balsam Copaiba)—which can be had at any drug store. Have at least a pint of turpentine in a bottle with mouth



BOWL OR PLATE DESIGN IN GOLD AND WHITE—EDITH ALMA ROSS

large enough to admit a small funnel, in this place a neatly folded piece of filtering paper. When the day's work is done pour the turpentine that has been in use into the filtering paper; in this way none is wasted and the turpentine is always clean, as is also the jar for holding it, as it is only the work of a minute to wipe it. Habits of neatness and cleanliness tell here as in other matters.

KNIFE.

A steel palette knife, with a three inch blade, if kept free from rust, will answer all purposes.

Placing the palette before you, have the jar, or cup with turpentine at the upper right hand corner, to the left of this the bottle of medium, next a small white jar (or convenient holder, with cover), with a small quantity of the Oil of Copaiba. To the right of the turpentine place a folded white rag for wiping brushes and knife, also have a rag at hand for wiping palette, etc. These are little things in themselves but help or hinder greatly according to the worker. It is well to form good habits at the beginning so the work may be done with neatness and dispatch.

MIXING THE COLORS.

Take a little of the powder color on the palette and mix with enough medium to make a smooth, stiff paste. After working the oil into it thoroughly gather it up with the knife and place it in a compact pile in the upper left hand corner. Clean the palette and knife and repeat until the required colors are prepared.

For the tube colors work with a little turpentine to "cut" the oil then add a drop of oil of Copaiba. Place the colors in a row at the top of the palette; if more space is necessary place along the side, so that one color may not brush into another, and also to allow as much space as possible for charging the brushes with oil, and mixing the colors. Always put the colors in the same place, in this way the eye and hand reaches them instantly, from force of habit.

BRUSHES.

More depends on the quality of the brushes than the size, as one *good* brush may be used for an entire design, with better effect than with half a dozen of more suitable size that are poor in quality. Be sure to "get the best."

No. 9 or 10 square shaders for broad washes, No. 7 or 6 for general, and No. 3 or 2 for fine work, and one sable liner will be found ample for beginning. New brushes may be soaked for an hour in cold water to make the quills pliable, if they do not fit on the cedar handles easily. To prepare for painting dip the brush in turpentine, then wipe on the rag, dip in the painting medium and work the color well into the brush, and then work off the superfluous oil, touch lightly to the oil of Copaiba and work again, so that the bristles hold together without separating, and are pliable. Take up a little of the desired color into the brush and enter into the joy of an art that "age cannot wither nor custom stale, its infinite variety." 2d prize.

o o o

Second Prize—Anne Seymour Mundy, Coudersport, Pa.

It is well at first to have a list of colors as simple as possible, to which may be added as occasion demands those special colors needed for special uses. No list is infallible, but the list appended is one which has been in use for flower painting by my own pupils for several years: Silver Yellow, \$.20; Yellow Brown, .20; Peach Blossom, .25; Roman Purple, .60; Light Violet of Gold, .30; Deep Blue

Green, .30; Apple Green, .20; Moss Green, .20; Brown Green, .25; Dark Chocolate Brown, Black, .20; Total \$2.90. Brushes, 6 or 7; 2 square Shaders .20; 2 Red Sable Riggers, .20; 1 Tinting Brush, .15; 1 Oil, .20; 1 Palette, 1.25; Turp, .10 Alcohol, 10; Total \$5.00.

With this list may be painted white, pink or red roses, violets, forget-me-nots, wild asters, in fact almost any flower; but for fruit I would suggest the addition of Blood Red (Fry's), Pompadour Red, Capucine Red, for use in currants, red raspberries, light grapes, apples, etc., and for grapes, the darker varieties, Ruby, Banding Blue, with possibly Air Blue, which, though not necessary, gives the bloom so desirable in painting grapes or high lights on blackberries, etc.

The Marsching "Peach Blossom" should be used with Roman Purple on the same palette because they each take a light firing satisfactorily; but Fry's Rose or any other hard fire pink requires Ruby or some other hard fire color in retouching; hence, in making up a simple palette include those colors which fuse at about the same temperature.

The greens are used for painting leaves and some stems, and a *very* little Apple Green on the brush before using Moss Green keeps it from turning brown in firing. Remember also that Moss or Royal green should never be used on Belleek, as they are apt to turn brown in firing. Use Apple Green and Brown Green instead.

For woody stems or shadowy ones use Black, very thin, either by itself or with Yellow Brown. The stems are softer and not so staring. Black by itself for tints will not always be a good black. Add a little Deep Blue Green or Banding Blue.

If you can spend but \$3.00 on an outfit, still include a covered palette. It is economy always, as after the colors are once ground and mixed with oil, by keeping covered airtight and in a cool place, when not in use, they will be good for several days and even for weeks.

Don't use too much oil in mixing. It makes the colors "run" and is not only wasteful, but makes bad work, as crispness is impossible to obtain and depth of color is also sacrificed.

The powder colors are better than tube colors, because they keep indefinitely in bottles, and when mixed with oil will not "dry" as tube colors do, and are good as long as there is any left on the palette if kept clean and free from dust. Have a little extra piece of glass slab on which to "grind" your colors, removing to the palette after they are smooth. In this way you will not scratch the opalescent glass of your palette. If you find you have used too much oil in mixing, breath on the paint and mix again when it will stand up better. If the paint seems "grainy" use a tiny bit of turpentine rather than too much oil. It will help dissolve the particles and will dry out. When the colors become dry in time, grind up with a little turpentine, but never again with oil as it makes them "gummy."

Have an order about putting your colors on the palette, beginning at the bottom left-hand corner, going up and across the top and down the right side. Allow at least an inch between each color, and as much between the color and the japped edge of the box. It will keep your colors cleaner and also make it easier to clean the palette each day when you have finished painting. Be neat about your palette and you will find it easier to do good work. Love your palette as your house and don't track color or dirt all over it leaving it to dry on. It wears out your brush and makes it harder to get work which is not "lincy."

Use cotton cloth for paint rags—old sheets or pillow cases are best—do not tear as that makes lint—but cut the cloth with shears into squares about the size of a handkerchief fold several times and use to wipe brushes. Put on the table just under the right hand corner of palette. Do not wipe brushes on your apron; use the cloth or run them through your fingers to remove particles of paint or dust.

Paint in a cotton, linen or silk gown, also to avoid lint or dust. A plain black silk gown is economical, for spots of paint or oil can be cleaned off at once with alcohol, leaving the silk as good as before. Never wear woolen or flannel gowns for painting, even with an apron. A black sateen apron is good, but a simple calico, white with tiny black spot or stripe, made to hang from the shoulders, can be laundered each week and always looks neat. Have a pocket on the left side. You are less apt to catch it and tear it, and it is handy to keep the dabber and cotton in that pocket.

For tinting use a piece of soft silk, India or China silk, without a twill; a silk handkerchief is preferable, not too old or it will shed lint. This can be soaked in a little turpentine or kerosene oil when it becomes soiled and washed out with soap and warm water. Always iron smooth, as the wrinkles make bad places in the tints. Keep the cotton always on the same side of the silk, also to avoid lint. Surgeon's wool is best and can be washed out after "dusting" colors; but for ordinary tinting any cotton free from lumps will do. Do not tie your cotton into little hard pads; it makes much better work to slip it around under the silk handkerchief as you need a clean spot. If the silk is too thin you may use two thicknesses of silk so that the cotton will not pull "through."

A medium of 5 parts copaiba and 1 part clove oil is best, but excellent results are obtained with other oils and proportion if others be at hand; as fat oil of turpentine lavender oil. One-third fat oil, $\frac{1}{3}$ copaiba, and $\frac{1}{6}$ each of lavender and clove oil is good. Remember that the fat oil and copaiba are for *body* and the clove oil to "keep it open longer." Lavender oil dries quickly. If your medium is gummy, thin with turpentine or lavender or clove oil or tar oil. To clean your brushes when painting, use turpentine or alcohol. To some the odor of turpentine is offensive. There are two ways to obviate this. Either pour alcohol on your turpentine—it is lighter and will float and thus covers the odor of the turpentine—or keep a glass jar of turpentine uncovered always on the outside window-sill or out of doors when not in use. It becomes almost odorless. The jars in which come Beechnut bacon or some kinds of dried beef are fine for turpentine; fill them at least half full. The edges of the glass are sharp and as the brush is wiped across the edge after cleaning, the turpentine runs back into the glass instead of on the outside, saving far more than one has any idea. The little low flat salt cellars which some use for oil and turpentine are an abomination as they are not only wasteful but most untidy. A whiskey glass is also good for turpentine, oil or alcohol—anything which has a sharp thin smooth edge.

In regard to brushes, get square shaders inclined to be long rather than short, and thin rather than too thick at the base, so that in tinting, as well as in painting, you may get a lighter, softer and more even tint when you desire, and so that each stroke may have "swing." The red sable riggers should be carefully selected; not too long, nor too short; uncut hairs preferred; with good backbone, which means the instant springing back to position of the hairs directly pressure is taken off the brush in bending in the fingers or painting. Make strokes always drawing toward you, or so

that the hairs hang together, feel every hair in the brush (mentally of course), and keep them together as you would stroke fur or velvet—always the right way; you will keep your brushes longer and do better work. Use a very little oil to keep the hairs together, and work it into the brush first by dipping the tip of the brush into the edge of the oil, laying it flat with a side to side motion and then drawing it toward you.

The most important thing in painting is first to grind the colors smooth and to the right consistency; next comes taking color on to the brush. The better and more smoothly the color is worked into the brush, the less padding you will have to do, and the greater depth of color you can put on safely with one stroke.

Do not be so anxious to do great things that you slight the details, which seem so trivial but really mean so much. Master the mechanical part of the work so thoroughly that finally it will be an unconscious part of your artistic efforts and you will be free to exercise your mind in the more interesting planes of composition and design.

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Third Prize—Sydney Scott Lewis, Georgetown, Ky.

For the beginner in china painting—first a course in drawing and designing with a good teacher. But these will not avail unless there is good working material close at hand.—Cheap china, a scanty stock of colors, indifferent mediums and brushes handicap many a good worker and make them wonder at the poor results of their labors.

For the beginners let them by all means invest, 1st, in one of the covered palettes (a wonderful economy it is). 2nd, a well selected, liberal range of colors. To have just the right color always at hand and plenty of it is most satisfying. Not to have to substitute something that is "almost" but not quite the color desired—a thing that so often happens and which may ruin the whole effect. Either Fry's or Miss Mason's colors are excellent. The following is a very complete list:

Banding Blue, Baby Blue, Copenhagen Blue (Fry); Royal Blue (Mason's); Yellow Brown (Fry and German); Dark Brown (Fry); Hair brown (Mason, *beautiful*); Finishing Brown, Meissen Brown, Gold Grey, Copenhagen Grey, Pearl Grey, Grey for Flesh, Royal Green (do not use on Beleck), Russian Green, Yellow Green (use on Beleck instead of Royal), Shading Green, Apple Green, Dark Green, Brown Green, Sea Green, Deep Blue Green, Empire Green, Ruby ———, (Fry's); Osgood's Standard Pink (for roses); Yellow Red, Pompadour Red, Carnation, Violet 1, Violet 2, Albert Yellow, Lemon Yellow, Neutral Yellow, German Outlining Black, Black, Hard Black (Fry's); Azure Glaze (Mason); Mason's Paste for Raised Gold; Mason's Enamels and enamel medium; Fry's lustres; Hasburg's Gold (Roman and unfluxed).

To set palette begin lower left hand corner with darkest greens shading into lightest, then lightest yellow into yellow brown, going into darkest brown, on into the reds, into violets, to blues, leaving the centre of palette for brush play.

Mix a generous supply of each color thoroughly with Fry's medium until it stands up proudly (you might say). For the second day rub down only with lavender oil. Instead of turpentine I use entirely alcohol (grain) and lavender oil—the alcohol only to wash brushes in, in passing from one color to another—never to mix paint unless mixed with the lavender oil. Have three cups, one medium, one alcohol, one lavender oil. Use lavender oil in mixing enamels

(also enamel medium), gold and paste. First put into paste a small bit of oil of tar, then rub until perfectly smooth with lavender oil. If lavender oil is thick, dilute with alcohol. Fry's special tinting oil is good for light tints and flushing. Dresden thick oil when a dark tint is desired.

One small steel palette knife answers all purposes, provided it is kept bright and clean. In fact keep things clean is one of the main things to be kept in mind—dust and dirt ruin paint, paste, gold, and lustres (especially). The question of brushes is most important; a poor brush means poor work. Use as large a brush as possible, a large flat square shader (Camel's hair). I find a large flat tinting brush excellent in background work. Also in china work I use the short, flat Russian sable brushes that are generally used for oil and get fine results from their use. A good miniature brush and a carefully selected outliner are very necessary. Outlining is one of the most important things to master, as it at once stamps the amateur. If one has a steady hand, a good brush and the paint mixed to the right flowing consistency, practice will soon make perfect, or nearly so. Brushes should be cleaned in alcohol with little lavender oil, then washed in soap and water, then pointed or flattened as the case may be and put away straight and flat. A well arranged palette with a generous supply of well mixed, clean paints, not runny or oily, but just right, a good supply of clean, well kept brushes, plenty of the right kind of oil and mediums—not many kinds but the right kind,—a lot of nice cotton and soft silk and last but not least rags—is a delight to the heart of any teacher who sits down to instruct a pupil, and the wise pupil will soon learn that a palette so supplied has very drawing qualities, and the teacher always likes to stay awhile.

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Fourth Prize—A. L. Dowd, Saratoga Springs, N. Y.

[EXTRACTS ONLY.]

The powder colors are better than the tube as they will keep indefinitely, the tube colors dry up and one that does not paint all the time soon finds them useless. Begin placing the colors on the palette in the order in which they are named (Yellows, Reds, Violet, Blue, Green Brown, Black, and Grey), then always keep them in the same order so that when you paint you will be able to put your brush in the color you want, in so doing you will be able to paint as one plays on the piano—one knows just where the keys are, therefore where to put one's hands.

The ready mixed medium is better for beginners as it is always the same and costs no more.

All colors will mix when you know how to use them. Albert Yellow will mix with everything, but it is a strong color and eats up the others, therefore use sparingly. For greys use Violet and Yellow Brown, Violet and Brown Green, Gold Grey and Blue Green, mixed greys are better to use in painting flowers than the ready mixed as you naturally get more of a variety. In mixing for conventional work be sure and mix enough for it is hard to match. For the brushes you will need No. 5 and 8 square shaders for ordinary painting, for finer work No. 5 pointed shader and for very fine lines No. 0 Red Sable liner and No. 11 square shader for background work. The brushes want to be washed in turpentine after each painting before putting away. Keep in a pint can, handles downward so as to keep the brush part in good order, do not put them where the brush part will get bent as that will spoil the brush for good work.

Always start in painting with a clean palette as you cannot do good work with all the old oily mixtures on the

palette, I do not mean the good clean paint you have left as that will be just as good as fresh, but you will find that as you paint, your palette will get mussy, that wants wiping off and if your colors run together separate them, for although color will mix, when you want to use a clear color you want it to be clear.

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Fifth Prize—Miss Lucy L. Brown, Roxbury, Mass.

[EXTRACTS ONLY.]

As this is a lesson for beginners, it is well at the commencement to bear in mind that experience and knowledge come to those who work with patience and care; and although the first processes of china painting, such as knowing how to manipulate the brush, and to lay on the color in the correct way, may seem to them easy and not to require much practice, it is this good foundation which brings success later.

A simple palette for beginners would be Lacroix colors: Mixing Yellow, Jonquil Yellow, Silver Yellow, Orange Yellow, Carnation 1, Deep Red Brown, Capucine Red, Violet of Iron, Deep Blue, Deep Blue Green, Apple Green, Moss Green J, Olive Green, Brown Green No. 6, Dark Green No. 7, Brown 4 or 17, L. Violet of Gold, D. Violet of Gold, Deep Purple, Neutral Grey, Yellow Brown, Rose Pompadour Carmine 1, Carmine 3, German, Brunswick Black, and tube of Flux, also a box of Roman Gold.

These may be bought in tube or powder form.

A horn palette knife for mixing gold and a steel palette knife for colors.

The brushes required are square shaders Nos. 3, 8, and 10; pointed shaders Nos. 3, 5 and 8; 1 flat camel's hair brush for tinting about $\frac{3}{4}$ inch wide; 2 outlining brushes or liners of red sable No. 0 and No. 1.

A lithographic pencil and India ink are needed for drawing on the china.

If using tube colors, squeeze some of the color (about as large as a pea) on the palette, by pressing the bottom of the tube, mix a drop or two of the medium mixture with it, and rub well, then dip your brush in the turpentine and then into the color on your palette, using only enough turpentine to cause the color to leave the brush in a firm even touch when put on the china, not enough to make it thin and watery. Never use dirty turpentine, always mix all the colors you expect to use before commencing to paint.

To set your palette for a flower study, put the local color of the flower at the left hand corner and other colors for shading the flower next, then beginning with the lightest yellow then lightest greens through the darkest for the leaves—keep your colors distinct on your palette, never mixing them promiscuously, or you will soon have a muddy result on your china, as a union of two or more colors generally produces a grey.

Now draw some simple flower form, not too large, and practice making each petal with one stroke of the brush, using one color say deep red brown, thus getting yourself accustomed from the beginning to a good clear, firm touch, and not the patched stipply look which we too often see on china, which spoils the best design. In china painting as in water color, everything depends on the clearness and transparency thus obtained; having succeeded in getting this to your satisfaction, color some simple design in the same color on the border of a plate.

One may draw the design either with the lithographic pencil and go over it with India ink, or with the India ink and a fine brush at first; or you can use the pencil only; the

India ink is not disturbed by using the mineral paint over it; while the lithographic pencil marks are often lost if mistakes are made—both disappear all right in the firing.

Now let us try to tint a plate or saucer in one even tint. To do this, take about enough color to cover half of a one-cent piece, add one-third flux, (as in thinning colors for tinting more flux is required to unite the color with the glaze of the china) then rub well together with as much fat oil as color and flux combined and thin with lavender oil till it flows freely from the brush; have ready a wad of cotton covered with a piece of silk (an old handkerchief is good), take the broad tinting brush and fill with the paint and cover the china to be tinted as evenly as possible with the paint; wait until a little tacky, and then pad in little quick dabs all over the tint until every brush-mark is merged into an even tint; if not successful the first time, do not be discouraged, but wipe off and go through the same process again. When the clear, even stroke of the flower and the process of tinting is mastered we have gone farther than a beginner realizes in the art of china painting.

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Ella F. Adams, Yellow Springs, Ohio.

[EXTRACTS ONLY.]

As much depends upon the painter as upon the cook who makes a good or bad cake with the same material. Vial colors seem preferable since there are no oils to ooze out and leave the paint to harden. No one make seems the make since all are similar. Reliable stores are careful to carry only paints that have been tested, so there is little danger of securing poor color. All colors should be well mixed with

the palette knife so that they are perfectly smooth and free from grain. Always use as little mixing medium as possible, since it keeps the paint open and gathers dust. Don't be afraid to experiment with the mixing of different colors for they are not explosive, even if the wrong colors are combined at times. A rag wet with turpentine removes the experiment and gives one courage to try again. The best way to fill your brush with color is to first cleanse the brush in turpentine, wipe dry, keeping the shape of the brush. If a square shader, wipe flat; if a pointed brush, roll into a point. Brushes should be "wiggled" in the color to fill them well with paint, always putting the brush in shape before painting with it. A brush should be washed in turpentine after each color has been used and every few days a bath in soap suds will prove effective. Always keep the brush in shape or it loses its usefulness.

Mix color with medium on a ground glass slab, using steel palette knife, then remove to covered palette. Add to your list of materials a package of surgeon's cotton and a lot of old white wash silk for padding color in tinting, also a pointed stick to use with a little cotton wound on the point for removing high lights, etc.

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We are not satisfied to do simply the things which we can do. We must draw something too hard for us. We must sing songs that have notes too high for us. How rare to hear a singer whose voice is not strained to reach impossible tones! Who wants to hear the highest tone that you can sing? We want to feel that there is a reserved force.



Fringed Gentian

MM
1904

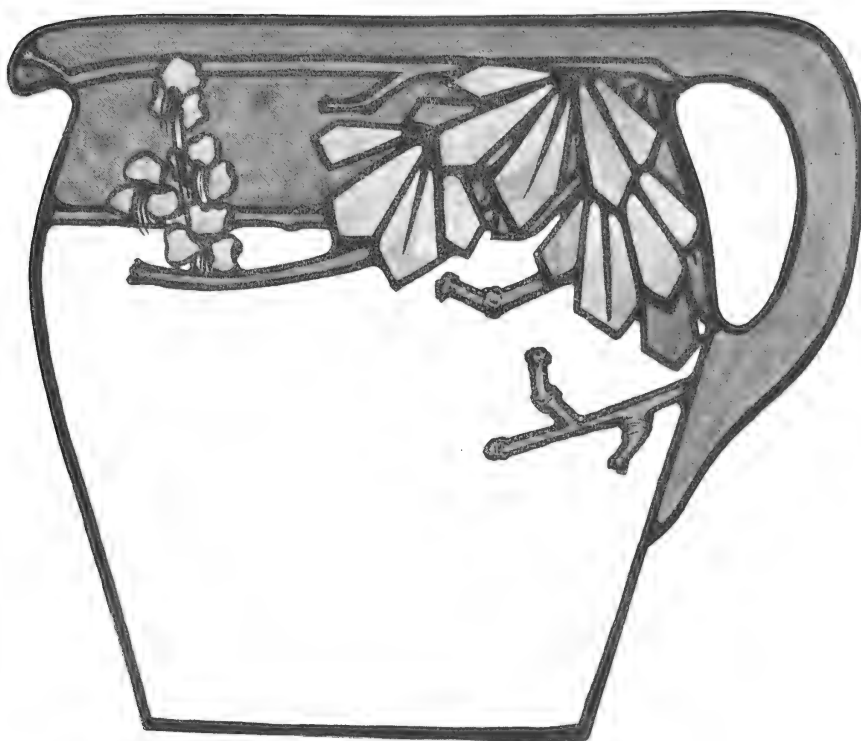
FRINGED GENTIAN—MARY TURNER MERRILL

Flowers violet blue, leaves a whiteish green.



TULIP TREE BLOSSOMS—PAUL PUTZKI

THE flowers come in a very soft shade of light green with a touch of red, use Canary Yellow with a small part of Grass Green mixed, shading with Brown Green; for the red part, Yellow Red. The Stamens paint with Albert Yellow. For the leaves, Dark Green, Yellow Green, Brown Green. The background can be painted in the same shades.



HORSE CHESTNUT DESIGN FOR PITCHER—RUSSELL GOODWIN

Ground, café au lait; flowers, light dull pink; leaves and stems, light olive; background of border, dark olive; handle and rim, dull red; outlines black, dark olive or warm brown,

BLACKBERRY STUDY

Sarah Reid McLaughlin



PAIN'T the main cluster of leaves and berries more prominent than the rest of the design which is quite flat and greyer in tone.

First fire—For berries use a wash of Banding Blue, shade with a mixture of $\frac{1}{3}$ Banding Blue and $\frac{2}{3}$ Black, in some places a small portion of Deep Purple. Let berries in shadow tones be kept in grey Green with suggestion of a little Sèvres Blue and Royal Purple for half ripe ones.

Second fire—A wash of Banding Blue and Purple shaded with Banding Blue, Deep Purple and Black.

Leaves, first fire—Rose Purple shaded with Deep Purple for principal leaves. For shadow leaves Rose Green and Yellow mixed, some with a wash of Yellow Green.

Second fire—For principal leaves wash with Yellow Brown shaded with Sepia, Dark Brown and Deep Pompadour.

Stems, first fire—Rose Purple, blending into Grey Green tones in shadowy parts.

Second fire—Sepia and Dark Brown.

Thorns, Deep Pompadour.

Background, first fire—Upper left hand make a delicate wash of Lemon Yellow; flush towards the right hand side with Turquoise Blue, Olive Green and Shading Green, letting background color run over shadowy leaves.

Second fire—Strengthen above color.

COLOR SCHEME FOR GOOSEBERRY PLATE

Mabel C. Dibble

SKETCH in the design, tint the small panels, clouding the background, use Deep Blue Green, Dark Blue and Brunswick Black. Wipe out berries and leaves and outline all the fruit in black—Ivory Black $\frac{2}{3}$, Dark Blue $\frac{1}{3}$. Outline panels and bands with heavy line of blue—Dark Blue, touch of Deep Purple and Brunswick Black, fire. For second fire—Use the Dark Blue enamel mixture, Dark Blue, Deep Purple and Brunswick Black. One-eighth Aufsetzweiss, for the dark berries, use it thin, coating over the darker part a second time.

For the light berries, mixed enamel to which has been added a little Apple Green and Brunswick Black, to give it a grey tone, one part being darker than the other but blended while wet. Leaves, green enamel—Apple Green, Brown Green, $\frac{1}{2}$ Aufsetzweiss for some; add Brunswick Black for darker leaves, and for the very lightest use mixed enamel, colored with Apple Green and Brunswick Black.

When berries are dry scratch out the white lines, touch up with black. In the light berry vein with Brown No. 4 or 17 and add the prickles in same color. Branches, Brown No. 4 or 17, shaded with brown and black. Blue dashes are of Dark Blue Enamel.



TOBACCO JAR—FIRST PRIZE

Russell Goodwin

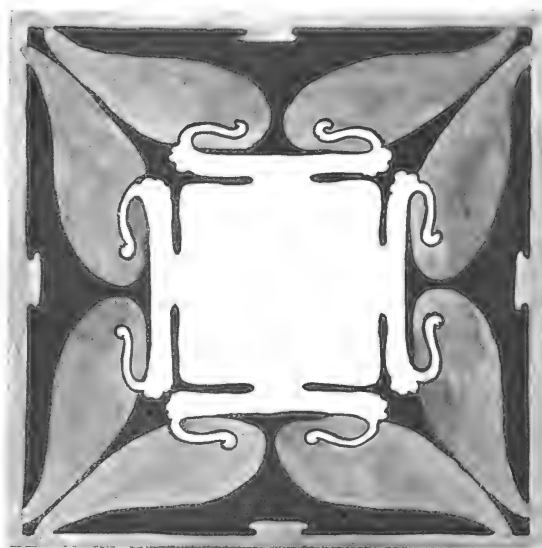
GROUND Café au lait, (Yellow Ochre with a touch of black); leaves, Calyx and seed pods Meissen Brown with a touch of black; flowers, Pompadour thin, first fire; Rose, second fire. The knob may be brown or the color of the flowers.



TOBACCO JAR—SECOND PRIZE

Emily Hesselmeier

GROUND a dull brownish Ochre—design in dull red, outlined in a darker shade.



THE WHITE NICOTINA OR TOBACCO PLANT

MARY BURNETT

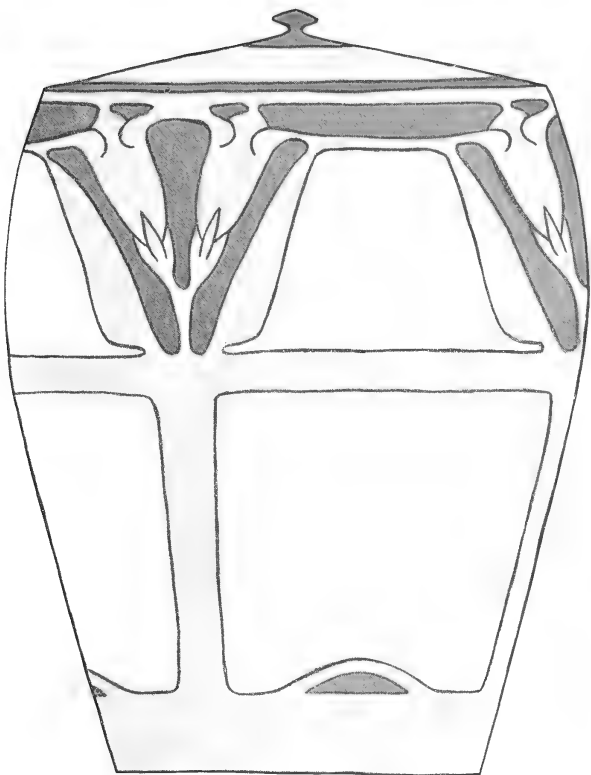




FIRST PRIZE—RUSSELL GOODWIN.



SECOND PRIZE—EMILY HESSELMAYER.



TOBACCO JAR—MENTION

Bertha Drennen

Two shades of greyish Olive on a buff ground; brown outlines.



TOBACCO JAR—MENTION

Lucia Jordan

Ground, Pearl Grey. Design in three shades of blue on a grey ground; dark blue outlines.



HOP DESIGN FOR STEIN—HENRIETTA BARCLAY PAIST

FOR this subject we have a choice of two color schemes—Greens for the unripe hops, and the tans and browns for the ripened stage.

For the Green scheme—Use Apple Green, Moss Green, Brown Green and Dark Green, all La Croix (or their substitutes). Paint the lightest portions with Apple Green modeling with Moss Green and Brown Green and Dark Green. For the space at top and base of stein lay in flat with a mixture of Brown Green and Dark Green. Handle

same. For the tan color scheme—Select Albert Yellow, Yellow Ochre, Yellow Brown, Chocolate and Chestnut Browns. Dresden colors. Mix Albert Yellow and Yellow Ochre for the lightest portions. Model with Yellow Ochre, Yellow Brown and Chocolate Brown. Lay in the handle and space at top and base of stein with a mixture of Chocolate and Chestnut Brown. Make the background cream or tan by using Yellow Ochre thin or stronger, as you wish.



OCTOBER, 1905
SUPPLEMENT TO
KERAMIC STUDIO

APPLES—M. MASON

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SYRACUSE, N. Y.



RED RASPBERRIES—MISS MILES

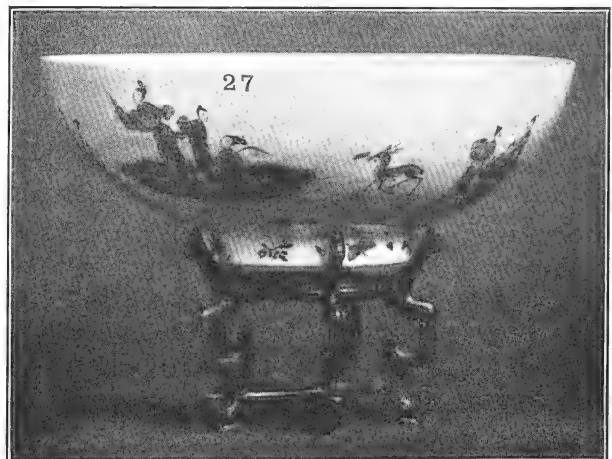
FIRST Fire—Wash in background using Silver Yellow blending into Royal Purple—for middle tones use black and Ruby Purple, for dark shades. Keep leaves soft and use Ruby Purple for red berries, have the unripe ones pink; blossoms should be kept clear—use Olive Green and Yellow Brown for shade.

Second fire—Strengthen leaves and berries keeping high lights clear and crisp—use same colors as in first fire.

Third fire—Bring out desired detail.



No. 27 is a bowl of pure white K'anghsi porcelain, wide spreading, decorated on outside with mythological subjects painted in great detail and with great delicacy of brush. Colors vermilion-red and enamel color. Inside a branch of the peach tree, bearing one fruit and several leaves, in green, shaded and varied with darker tints of the same color with the exception of two which show a great variety of shades of decay. On the peach is the character Shou (longevity) in the "seal" style of gold. This bowl constitutes an almost unique specimen of the highest style of decoration during the period when the manufacture of porcelain had reached its highest point.



CHINESE BOWL FROM THE NATIONAL MUSEUM.



CERAMICS AT THE ST. LOUIS EXPOSITION

IT was mis-stated in the last article on the St. Louis ceramics, that the exhibit of Prof. Kornhas of Karlsruhe was similar to that of Prof. Max. Lauger. The mistake was due to an illegible name in the notes. As a matter of fact the work of Prof. Kornhas was quite different as the accompanying illustrations will demonstrate. Some of the pieces show very interesting copper crystal glazes. The exhibit of the Royal Berlin factories was perhaps the most varied in crystal effects of any exhibit at St. Louis.

The ceramics from Great Britain were not as much in evidence as might be desired, but what was shown was good and interesting. Perhaps the work exhibiting the rarest skill is that of M. Solon, a Frenchman who has long naturalized himself in England. His work we have illustrated before, but no one will regret seeing new specimens. This work is what is called *pate sur pate*, a cameo effect obtained by delicately painting white slip upon a dark ground, building up and modelling the figures by almost imperceptible degrees until the desired relief is obtained. The shapes of the vases, and especially the handles, are rather more

eccentric and ornate than desirable, but the *pate sur pate* work is certainly of a very superior quality.

Of a quite different genius, but equally clever, is the work of his son, Leon V. Solon. Executed upon panels and simply framed, the effect is rather that of a color drawing touched here and there with enamels and gold. The general surface has the almost glazeless effect of the old Italian painting upon a stannifer ground. The designs and drawings are exquisite, the color subdued and yet rich. The work of the elder Solon was to be found mostly in the exhibit of Mintons, Stoke on Trent.

Perhaps of the large potteries Doulton & Co. showed the greatest variety. Beside the familiar painted and gold decorated work, were the now famous Doulton reds, brilliant in color and a puzzle to potters, who wonder how these colors are produced at a comparatively low heat, and question whether it is a true flambé red or an enamel. The presence here and there of sharp patches of brilliant yellow and turquoise green, like sharply cut maps of North and South America, adding to the wonderment if not to artistic admiration. Doulton & Co. also showed a lot of nice brown and yellow salt glazed pottery, copying old jugs and three handled mugs or loving cups. Beside this was a lot of vases in rather the style of *L'art della ceramica* of Florence except that the outlines were raised.

Pilkington & Co. exhibited a few sets of majolica tiles designed by Lewis Dey. These were rich in color and interesting in design. One set was in blue, green and violet; others in red browns, greens and blues. The art pottery we were unable to find, but there appeared a description by A. V. Rose in the *Pottery Gazette*.



POTTERY—PROF. MAX LAUGER, KARLSRUHE.

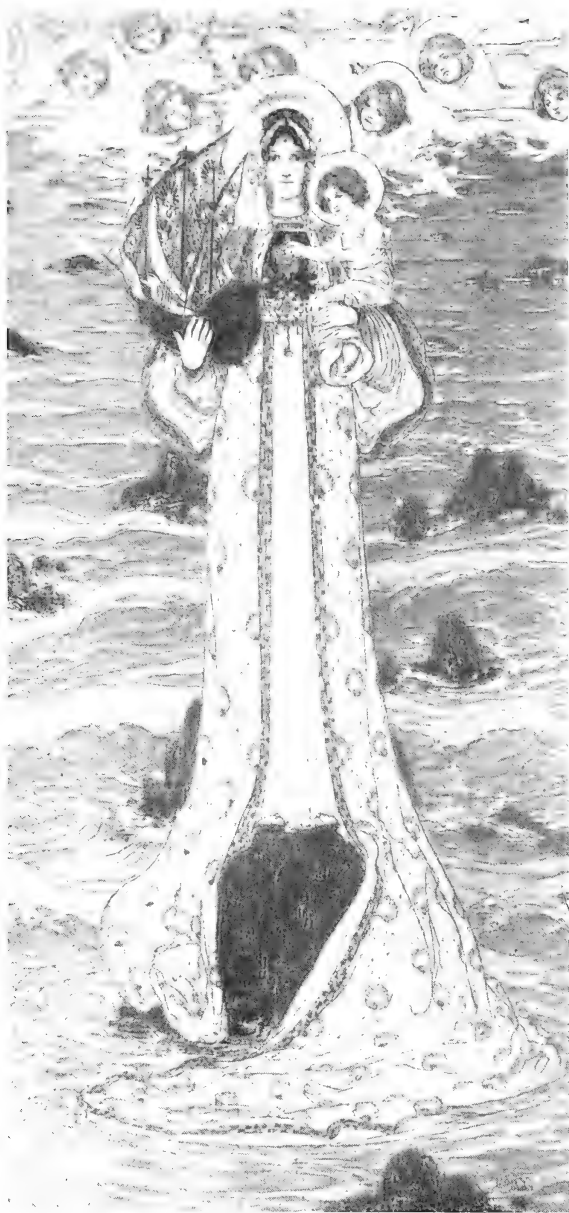


RUSKIN POTTERY.

The Ruskin Pottery was the most interesting shown in the arts and crafts section. The glaze was high and the colors rich, the forms simple and good. We add a letter from the pottery which will give a better idea of the work than anything we could say.

The Ruskin Pottery is made by W. Howson Taylor, member of the London Arts and Crafts Exhibition Society, and his father, Edward R. Taylor, Associate of the Royal College of Art, London, retired head Master of the Birmingham Municipal Schools of Art and who, until he turned his attention to pottery, was a fairly constant exhibitor of oil paintings at the Royal Academy, London, and other exhibitions.

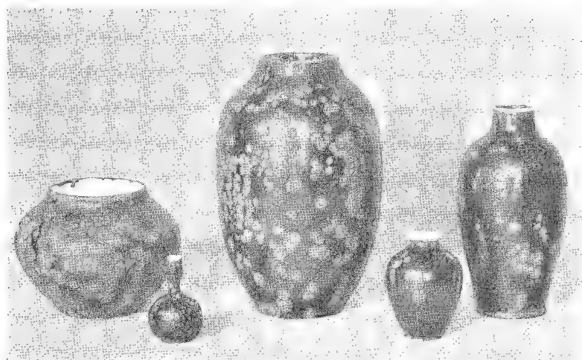
The little pottery was built and experiments commenced about five years ago. The results were first ex-



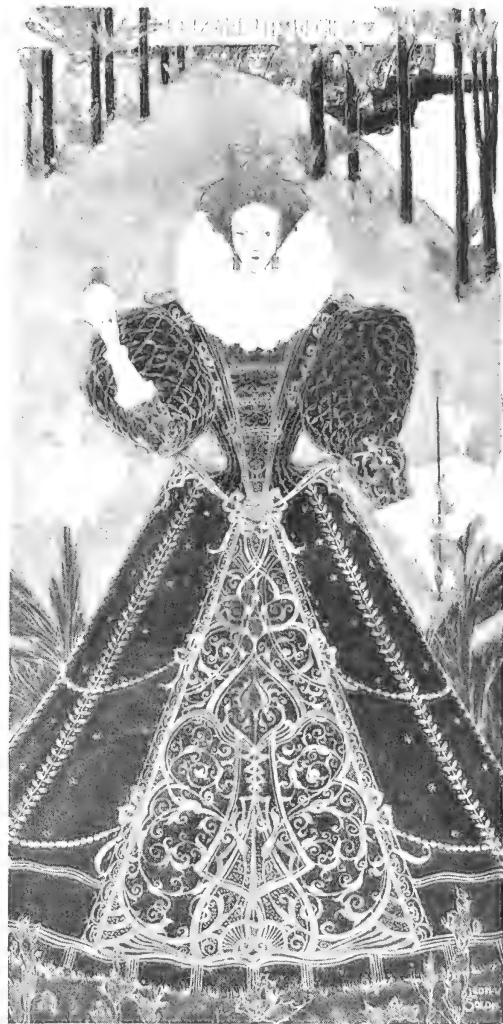
PORCELAIN PANEL—LEON V. SOLON.



MODELED HEAD—PROF. KORNHAS, KARLSRUHE.



CRYSTALLINE GLAZES—PROF. KORNHAS, KARLSRUHE.



PORCELAIN PANEL—LEON V. SOLON.



PORCELAIN PANELS—LEON V. SOLON



VASES IN PATE SUR PATE—M. SOLON



RUSKIN POTTERY.



RUSKIN POTTERY.

hibited at the London Arts and Crafts Exhibition and on the merits of the work Mr. Taylor was made a member of the Society. St. Louis is the first international exhibition to which the pottery has been sent and to it has been awarded a grand prize.

Very little that is useful can be written about the pottery in the absence of examples as the experiments are artistic rather than scientific and illustrations can only show the shapes and not the coloring or the feel of the ware. The clays used are yellow and white, carefully prepared so that, beside ware of the ordinary thickness, bowls, cups, etc., can be made extremely light in weight. All the pottery is made on the potter's wheel; the patterns are hand painted, derived from plain forms and kept very subordinate, many of the pieces being without pattern; the glazes are leadless and the colors are the few oxides which will not be destroyed by the great heat of the oven.

Efforts are directed not to the finding of what is possible with these self-imposed limitations, but what of this

possible is desirable both for use and artistic expression, bearing in mind that the materials lend themselves to the production of enamels under the glaze similar to those seen in a rocky sea pool. No moulds are used for casting or pressing the ware, no patterns are printed, stencilled or lithographed, no patterns or lustre are applied on the glaze, there is no imitation of other material (as in the later work of Wedgwood) such as bronzes, etc., or the realistic painting of figures, landscapes and flowers in rivalry of oil or water color painting. These things have proved pitfalls in the development of pottery as an art because they were pitchforked into it at a time in its growth when it was not strong enough to assimilate them.

The exhibits of Ruskin pottery at St. Louis were chiefly rich blues, greens, purples, etc., and did not include the robin egg's blue with gossamer like patterns, peach blow and effects like cloisonné enamels which are the most artistic results of the factory.

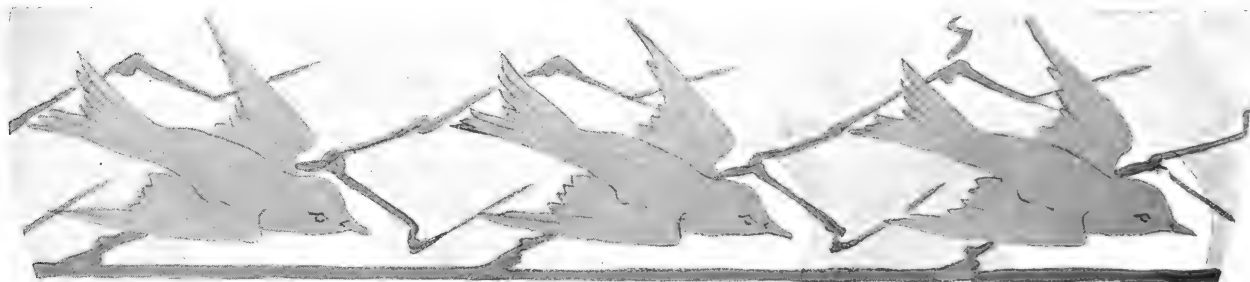




PLATE IN RED RASPBERRIES—JEANNE M. STEWART

THE red raspberry is handled in very much the same manner as the blackberry. The color is applied in masses of light and shade and the high lights wiped out with care to preserve the form. Maroon is used in these berries with the exception of those unripe which are painted with Lemon Yellow shaded with Pompadour. The leaves are in the warm green tones with strong accents of Yellow Brown, Chestnut Brown and Pompadour, in one or two of the more prominent.

The general tone of the background is grey, Stewart's Grey may be used to which about $\frac{1}{3}$ Shading Green is added in the darker tones. The lighter side of plate is done with a very thin wash of Ivory Yellow.

Add the shadows in third fire with grey and a little

Ruby Purple. A thin wash of Banding Blue is washed over the high lights in the berries in third fire.



Art is not always recognized in the present. In fact, most people prefer it *canned*! There are some individuals who are farther from the present than the earth from the fixed stars; and light may eventually reach their *posterity*.

You thought it needed *more* work. It needs *less*. You don't get mystery because you are too conscientious! When a bird flies through the air you see no *feathers*! Your eye would require more than one focus: one for the bird, another for the feathers. You are to draw *not reality, but the appearance of reality!*—Wm. Hunt.



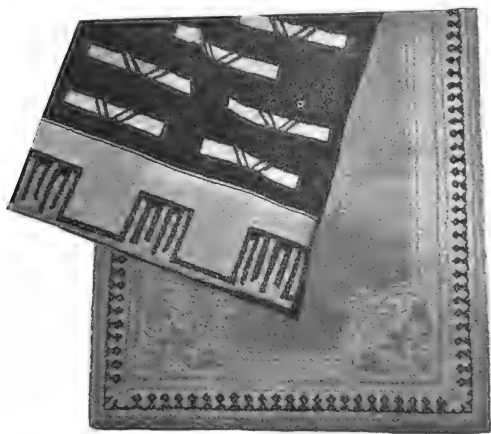
PLATE IN GREY GREENS—MAUD MYERS

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All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



RUG MAKING AT HOME

Helen R. Albee

PART II

PREPARING THE CLOTH

ALL cloth must be thoroughly wet before going into the dye bath. I find it easier to plunge the flannel into scalding water, and stir it about until there are no white dry spots left. It should then be drained and cooled (if one is inexperienced) for if very hot when plunged into the dye bath at a scalding point, the color may spot. Temperature plays an important part in dyeing, the hotter the dye, the more quickly the cloth absorbs the color; and it takes rapid stirring, lifting and spreading of the cloth in the kettle with two stout sticks to distribute the color evenly. I find, for many reasons, that three yard lengths of goods are the most convenient for dyeing, and all my formulas are based upon multiples of three, which can be divided or increased at will.

MORDANTS

For mordants I use for every yard of flannel, one-half ounce of Glauber Salts and three quarters of an ounce of pure undiluted sulphuric acid. Care should be exercised in the use of the acid, as it destroys all vegetable fibre, such as cotton, linen or jute; but when neutralized by Glauber Salts it merely sets the color in pure wool material. After measuring the acid I turn it into a small china vessel and add a little cold water, as it has a great affinity for water and a violent chemical reaction occurs when poured directly into a kettle of hot water.

PREPARING A DYE BATH

In preparing a dye bath for six yards of cloth, allow three gallons or more of water. Dilute $\frac{3}{4}$ oz. of sulphuric acid and add to the water, stirring well. Then add 3 oz. Glauber Salts and stir well. The temperature should be about 150 degrees Fahrenheit. I do not use a thermometer as I can tell by the sound of the kettle when the temperature

is right. If, however, the bath is too cold, the color will not take well, especially blues.

Having prepared the bath, gather the wet cloth, already drained, in the left hand along the selvage at intervals, and drop it in, using the sticks at once, lifting the flannel up and down, spreading it out so as to distribute the color evenly. Continue this for at least five or eight minutes, until the tone grows somewhat even. Increase the heat and let the cloth boil for three quarters of an hour, stirring and lifting at intervals. A little experience is necessary to know just how much stirring must be done; for, if too even in color, a rug lacks that life and variety which come from slight differences of tone. These differences are secured in three ways: by heat; by a greater proportion of dye; and by the amount the flannel is stirred. The less it is stirred, the less uniform the color. When the color is well set there should be but little residue of dye left to color the water. If much color is left after the full time of boiling has expired, it is likely that more acid should be used. The acid absorbs water from the air after standing for weeks unless the bottle has been closely stoppered, and a little more of it must be used. Too much, however, dulls the color, particularly old rose and old pink.

I should advise a beginner to choose some simple range of colors such as dark blue and ivory; old red, ivory and black; old blue and ivory, or green and ivory. It is difficult at first for one to calculate how much cloth of each color will be required in any pattern, so I always prepare more than I expect to use, that I may not run short. Then, if materials are left over, they can be used in the next rug calling for those colors. Do not attempt to use undyed flannel for the cream or ivory tones; the result will be a harsh crude white.

In all of the following formulas each portion of the dry powder is dissolved separately in a pint of water, as before described, and the proportions called for are of the liquid dye.

OLD IVORY

Of $\frac{1}{4}$ oz. Bright Yellow take 1 teaspoonful of liquid

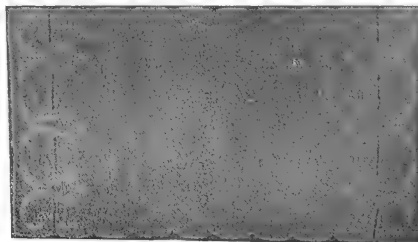
Of $\frac{1}{4}$ oz. Dull Red take $\frac{1}{2}$ teaspoonful of liquid.

Of 1 oz. Dark Blue take just a trace.

Of $\frac{1}{4}$ oz. Green take 1 tablespoonful of the liquid to 6 yards of cloth.

Mordants: $\frac{3}{4}$ oz. sulphuric acid and 3 oz. Glauber Salts.

Dip the flannel in, and stir quickly until it is the proper tone. This color is the only one that is not boiled the full $\frac{3}{4}$ of an hour.



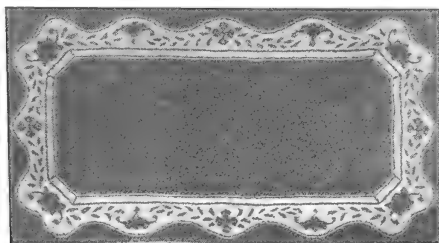
DARK BLUE

Dissolve 1 oz. Dark Blue in one pint of water, using the whole measure for 6 yds. cloth.

Mordants: 1 oz. sulphuric acid and 3 ozs. Glauber Salts. When the cloth has boiled half an hour take it out and add $\frac{1}{2}$ oz. more sulphuric acid and boil the cloth half an hour longer. Dark Blue is slow to set the color.

PERSIAN BLUE

The above formula with 4 to 6 tablespoonfuls of Green liquid added will yield a dark Persian blue.



OLD RED

Dissolve $\frac{3}{4}$ oz. Dull Red in one pint of water using the whole measureful.

Of $\frac{1}{2}$ oz. Green take $3\frac{1}{2}$ tablespoonfuls to 6 yds. of cloth. Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

OLD PINK

Of $\frac{1}{4}$ oz. Dull Red take 4 tablespoonfuls of liquid.

Of Bright Red take 2 tablespoonfuls of liquid.

Of $\frac{1}{2}$ oz. Bright Blue take 1 teaspoonful of liquid to 6 yds. cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

LIGHT OLD BLUE

Of 1 oz. Dark Blue take 3 tablespoonfuls of liquid.

Of $\frac{1}{4}$ oz. Green take 5 tablespoonfuls to 6 yds. cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

MOSS GREEN

Of $\frac{1}{2}$ oz. Bright Yellow take 16 tablespoonfuls of liquid.

Of 1 oz. Dark Blue take $4\frac{1}{2}$ tablespoonfuls of liquid.

Of $\frac{1}{4}$ oz. Green take 3 tablespoonfuls of liquid to 6 yds. of cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

BURNT ORANGE

Of $\frac{1}{2}$ oz. Bright Yellow take 12 tablespoonfuls of liquid.

Of $\frac{1}{4}$ oz. Dull Red take 6 tablespoonfuls of liquid.

Of 1 oz. Dark Blue take $1\frac{1}{2}$ oz. teaspoonfuls of liquid to 6 yds. of cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

BLACK

Dissolve 1 oz. Black in 1 pint of water, using the whole measureful to 6 yds. of cloth.

Mordants and boiling same as in Dark Blue.

Please note that sometimes a teaspoonful is called for instead of a tablespoon as a measure. With these formulas as a basis, all sorts of variations of tone can be made by diminishing or increasing the proportion of any of the colors used.

I include a few formulas for vegetable dyeing. I

have not tried them, but they were gathered from an old housewife's collection.

GREEN

To each pound of cloth take one pound of Fustic and a quarter of a pound of alum. Soak all night in soft water enough to cover the cloth easily, to obtain a good yellow. Take out the cloth and drain it. Add to the yellow water enough Liquid Blue to obtain the required shade of green—the more, the deeper. Put the cloth in the liquid and boil about half an hour. Rinse in cold water.

A deeper and richer green may be obtained by using Tumeric instead of Fustic and proceeding in the same manner.

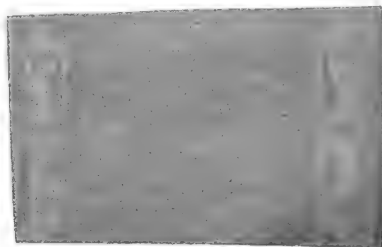
BLUE

A splendid blue (so the receipt runs) may be secured by boiling cloth in a brass or copper kettle for one hour with two and a half ounces of cream of tartar to each pound of cloth. Remove the cloth and take sufficient warm water to cover the cloth easily and color it to the desired shade with Liquid Blue. Put the whole into a copper kettle and boil a short time. Remove the cloth, rinse and dry.

AN INDIGO VAT

The making of an indigo vat is as follows: To a vat containing 20 gallons of water from $\frac{3}{4}$ of a pound to a pound of powdered indigo, mixed with a little water until it is a smooth paste, is added, and from 1 to 2 pounds of dry slaked lime, and the whole well stirred. Then, from a pound to one and three quarters of sulphate of iron, previously dissolved in a little water, is gradually poured in. The vat must be covered and stirred systematically for twenty-four hours, or until the indigo is reduced, and the liquor has a faint yellow tinge. It is then allowed to settle. The scum on the surface is removed, and the goods immersed for the duration of from one to five minutes, or more, according to the shade desired. The goods are then taken out and hung up in the air to oxidize. They are almost colorless at first, but soon turn green, then blue. After oxidation the goods are rinsed in a weak acid to remove any lime salts, then in water and finally dried in steam heat.

The urine vat is only suitable for dyeing on a small scale. It is made up of stale urine, common salt, madder and ground indigo.



MADDER RED

For every 2 pounds of cloth take 1 pound of Madder. Take enough warm water to cover the cloth and soak the Madder in a brass kettle over night. Next morning add 3 ounces of Madder compound for every pound of Madder soaked. Wring out the cloth and put it into the dye. Place over the fire and bring to a scalding heat. Keep at

this temperature for half an hour. The color will grow deeper the longer it is kept in the dye. When the color suits, rinse the cloth in cold water and dry.

ANOTHER Madder RED

For every 2 pounds of goods take 1 pound Madder, $\frac{1}{2}$ pound alum and $\frac{1}{2}$ pound cream tartar. Dissolve the alum and cream tartar in enough soft water to cover the goods well, and heat with the goods in it for two or three hours. Throw away this liquid and rinse the kettle and put in the same amount of soft water as before, and soak the Madder all night. In the morning make a slow fire, put in the goods, increasing the heat until scalding hot. Let remain from one-half to one hour.

PINK

Two oz. powdered Cochineal and $\frac{1}{2}$ oz. cream tartar for every three pounds of goods and sufficient water to cover the cloth. Simmer for two hours, then immerse the cloth, previously wrung out in clear water. Bring to a scald. In a few minutes it will be finished. Increase or diminish the amount of Cochineal to darken or lighten the tone. Cochineal is fugitive compared with Madder.

DOVE COLOR

All shades are made by boiling in an iron vessel one teacupful of black tea with one teaspoonful of copperas and sufficient water. Dilute this until you get the right shade.

BROWN

For each pound of wool take $\frac{1}{4}$ pound of alum, 2 ozs. of cream of tartar, and boil half an hour. Soak over night $\frac{1}{2}$ pound Red Powder, $\frac{1}{4}$ pound Fustic and 2 ozs. of Log-wood with sufficient water to cover the goods. Take out the goods from the mordant and boil with the dyestuff for one half hour. A tablespoonful of copperas will darken the shade.

STUDIO NOTES

The studio of the Misses Mason will open Oct. 23rd. The class in design under Miss Maud Mason will begin its term on the same date.

The studio of Mrs. Vance Phillips will open Oct. 1st. The Chautauqua class had a successful season, Miss Fanny Scammel of New York being in charge of the decorative work. Miss Nora Foster of Jersey City, a student of Arthur Dow and Marshal Fry, gave an illustrated talk on design to the ceramic students, the color drawings showed the progress made in a three years' course and was of great interest to the students.

ANSWERS TO CORRESPONDENTS.

Painting, E. A. -Charge the large flat shades with color; begin with a flower petal, spreading the brush at the outside edge and drawing lightly to the center. After a little practice one can, in one stroke, by graduating the pressure on the brush, paint an entire petal, pressing the color to the darker portions, and drawing the brush so lightly over the lighter parts that the petal will be sufficiently shaded for one fire. The same method will be followed for leaves, scrolls, etc., where shading is used. For flat, conventional work, the endeavor will be to keep an even pressure of the entire surface to be painted so that there will be little variation in depth. A good teacher is needed in learning to paint more than in any decorative work on china; written instruction is not enough.

Tinting, S. A. J.-If tube color is used, take one-third as much color as flux as much fat oil as color and flux combined; rub together thoroughly on a

ground glass palette, thin with oil of lavender until the color will flow freely from the brush without feeling sticky. Go over the surface to be tinted rapidly with a large square shader or grounding brush. Then take a wad of cotton covered with a clean piece of old soft silk and pad lightly over the entire surface, not trying to finish one spot, but repadding over the surface until the whole is a uniform and smooth tint. Several pads should be kept in readiness, as when one pad becomes charged with color a fresh one should be taken. The large camel's hair dusters are splendid for this work, but are expensive and do not last very long, the hairs coming out, a few at a time, every tinting. In this case pay little attention to them, just brushing a little to one side to be sure that they do not adhere; when the tinting is dry they will then brush off easily. If powder colors are used, rub the powder down with fat oil until of the consistency of stiff tube paint, then thin with oil of lavender and proceed as above.

Grounding, A. B.-To ground a color, cover the surface to be grounded with grounding oil laid as smoothly as possible; pad lightly with a silk pad until the surface is perfectly even and a little "tacky." Then take a lot of powder on the end of a palette knife and drop on the oily surface until covered; then take a wad of cotton and distribute it evenly, avoiding touching the cotton to the uncovered oil; brush off the superfluous color on to a paper spread under the piece. The surface should present a uniform dull surface: if any spot looks wet repeat the process until dry.

Sr. M.-Red enamels can only be obtained ready mixed. Miss Mason has a very good red enamel. Blue enamels can be made by mixing with aufsetzweis any desired blue, using not less than one-fifth enamel. Dark blue enamels also may be bought ready prepared. When directions are given to dust with two or more colors in certain proportions, as Pearl Grey three parts, lemon yellow one part, it is best to mix those two colors thoroughly on the palette with alcohol and when dry use the mixture for dusting.

Mrs. F. H. -When certain colors, like Yellow Brown, disappear in the firing, they were not used strongly enough. Two or three firings are necessary for any successful painting, in order that any colors that disappear from weakness may be replaced and weak spots strengthened.

V. S.-Wood alcohol, followed by soap and water is very satisfactory for washing brushes where turpentine is offensive in the "Class Room" read directions for substituting grain alcohol and lavender oil for turpentine in painting.

J. B.-Matt colors are grounded. They are not appropriate for painting. They are sometimes called gouache, but matt is the customary designation. See directions for grounding in the "Class Room."

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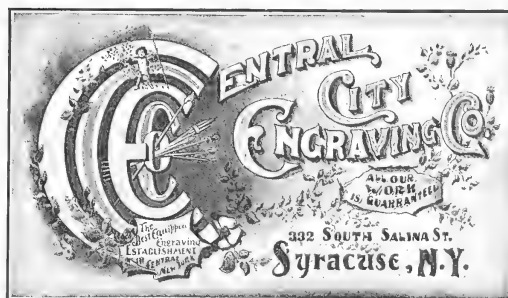
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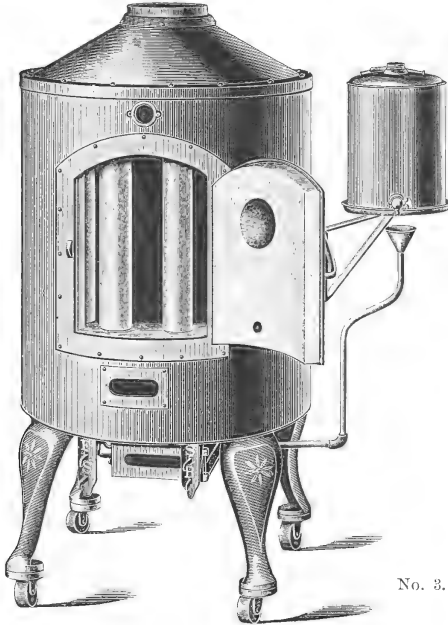
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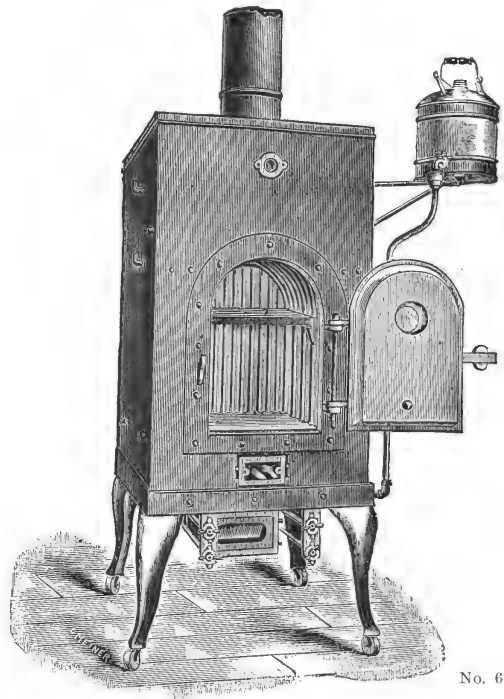
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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 Toronto—The Art Metropole.
 Washington, D. C.—Wood & Lothrop.

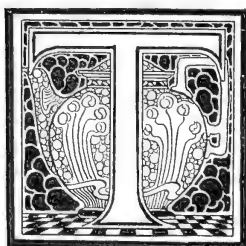
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KERAMIC STUDIO

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SYRACUSE, NEW YORK

November 1905



THIS month's problem of the decoration of a stein, had a number of interesting solutions. The prizes were awarded as follows: First prize to Marie Crilley Wilson; Second prize, Nancy Beyer; Third prizes, Alice W. Sloan, Hannah Overbeck and Russell Goodwin; mentions, Alice Sharrard, Mary Overbeck, Marie Crilley Wilson, Hannah Overbeck, Nancy Beyer.

The shape of the first prize stein would have been improved by a little more height. The color scheme was especially attractive as was also that of the second prize. It was a matter of note that few made any attempt to include the handle in the decorative scheme, either it appeared as if attached to the upper border only or it had an altogether "stuck on" effect. The stein of Mrs. Sloan was one exception, this was attractive in color but the upper part of the tree did not appear to have any hold on the stein. The stein of Russell Goodwin was attractive in design but the coloring was rather too heavy, making it especially difficult to reproduce. The two steins of Hannah Overbeck were very good in design, the heavy line under the border, however, seemed to detach the border from the stein. The stein of Mary Overbeck was cleverly designed but weak in execution. The stein in mountain ash by Miss Nancy Beyer was also very attractive in color but not as simple and original in treatment as the second prize. The stein in blue and white by Marie Crilley Wilson would have been equally as fine as, if not, perhaps finer than the first prize, if treated in the same color scheme.

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We wish to call attention to a mistake in the first prize essay on a color palette in the last issue. The sentence "shading green is another good color; mixed with green, etc." should read "mixed with yellow, etc."

✱

The punch bowl and cup Christmas competition will be held over until December 15. Although a few good designs were submitted, they were not quite good enough to select a first prize and we prefer to give a little more time and hope that our designers will renew their efforts and submit additional designs. This time it will not be necessary to submit the whole design in black and white, only a section of the design in black and white and the whole design in color.

✱

Owing to increased expenses in the production of the KERAMIC STUDIO, we are compelled to change the price of the magazine to \$4.00 per year or 40 cents per copy. This change, however, will not take place until February 1st. New subscriptions and renewals will be accepted at the old price up to and including January 31st. This will enable dealers who have advertised KERAMIC STUDIO at the present price to fill all contracts.

NATIONAL LEAGUE OF MINERAL PAINTERS.

THE following is the Study Course for 1905-1906. Opening exhibition to be held at the Art Institute, Chicago, May 3rd to 27th, 1906:

Problem 1—Outline drawing for a 14 inch punch bowl.
Problem 2—Stein, conventional fruit decoration. (Willets Belleek No. 599)

Problem 3—Ink well, thrown or modeled in clay.

Problem 4—Dinner plate with rim, conventional border decoration.

Problem 5—Panel 7 x 9 inches, natural treatment.

Problem 6—Bowl, decoration to fit form. (Willets Belleek No. 111.)

As will be seen the chairman of education has planned a similar line of development as that followed last year. In some instances, those problems were carried out satisfactorily but in others a misunderstanding or remoteness from proper instruction, was evident. This year instead of incurring the expense of sending finished pieces to the exhibition perhaps to be refused, the advisory board has arranged a plan to insure more equal, individual advantage, and better final results.

This is a course of study by correspondence, which, if successful, will bring the League a step nearer its ultimate purpose of establishing a national school of mineral painting. There will be six lessons, one for each problem; one each month. A fund will be used to secure a capable and varied corps of critics. The executives will write and mail these criticisms promptly, asking only in return the encouragement which will instigate a desire on the part of indifferent members to again take up this work.

The study course for several years previous, has contained one article for over glaze decoration, which was manufactured in our own country from an outline drawing made by a League member. Last year although several designs for cup and saucer were submitted, none were good enough to be manufactured. We therefore urge the importance of studying carefully this first problem and producing an outline for a punch bowl which, manufactured, will be artistic and salable. For the first lesson, then, let every member send an outline drawing for a 14 inch punch bowl, to Belle B. Vesey, 6228 Wabash Ave., Chicago, on or before Nov. 17th. These drawings need not require much time in execution, but they should clearly express a thought, in simple structural lines easily understood by the critics. Enough margin should be left for explanatory notes or sketches to make the instruction intelligent. The executives are intensely interested in promoting League study, in making the comparative feature intelligible to every member, and in giving a better exhibition to the public.

BELLE BARNETT VESEY,
President.

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Lay aside your intelligence and draw things as they look to you, no matter if you don't know what they are. Some people who wear two or three sets of spectacles draw well. Now you have learned to get the masses, copy for accuracy and form. Then draw from memory, and thus make them a part of yourself.—William Hunt.

THE CLASS ROOM

The subject for the next class room will be "Gold Work." The same prizes will be awarded as for the previous articles.

ENAMELS.

First Prize—Mrs. G. B. Strait, Cazenovia, N. Y.

AS "a workman is known by his chips," and a tailor by his scraps, so the status of the one who works in enamels may be determined by the manner in which he keeps his tools,— as absolute cleanliness is indispensable.

A trace of color remaining in a brush or on the mixing slab, may ruin an otherwise perfect piece of work.

MATERIALS.

The materials necessary for good work are few. A tile for mixing and a palette knife (the ones used for painting will do), tube Aufsetzweiss, lavender oil for use in flat enamels, turpentine and a small cup in which to keep it when at work, flux, powdered preferred, two square shaders, one large and one of medium size, a couple of small pointed brushes for lines or dots, the smallest round sables used in oil painting are admirable for the latter, and some lintless pieces of old muslin cut into convenient size for use in wiping the brushes. Also such china paints as may be needed to tint the enamels when colored ones are desired.

KINDS OF ENAMELS.

Enamels come in two forms,— in powder, and in tubes.

The former is prepared for use by taking as much of the dry powder on the mixing slab as will be needed, moisten with just enough Dresden Thick Oil to go all through but not make it appear like paste, breathing upon it frequently while working it. Next make thin as needed with lavender oil, which will be about the consistency to which you mix your paste. After the lavender oil is added breathe upon it until it will not settle back as if oily when the knife or brush is drawn from it, but will follow them in a little point. Now rub until the mixture is absolutely smooth, as any little grains that are barely perceptible before firing will appear much more roughened after. Many advise the use of $\frac{1}{3}$ best English enamel to $\frac{2}{3}$ of the powdered Aufsetzweiss.

But unless one has much time in which to experiment, or possesses more experience than the majority of china decorators, it is better to use the tube Relief White Aufsetzweiss as it is less troublesome to prepare for use, and will stand more than one fire. Besides it may be tinted with the regular china paints to any depth of color desired.

When the Aufsetzweiss is removed from the tube it is of a dingy yellowish tone, which color disappears in firing, appearing pure white with a fine glaze. If the Aufsetzweiss is too oily when taken from the tube, squeeze it out on blotting paper until the superfluous oil is absorbed, then mix with a little lavender and turpentine. Now see that the mixing tile and knife are perfectly clean. Squeeze out a whole tube of the Aufsetzweiss. With the knife shape the contents into an oblong mass and lightly mark the top into six parts. Now add another part of the powdered flux, mix together, and add turpentine, rubbing until absolutely smooth, and using enough turpentine so the mass will smooth itself, and any lines or dots made with it will not have any sharp edges or points. Some use but $\frac{1}{3}$ flux with fine success. Aufsetzweiss when used without flux needs a hotter fire than the pinks used in painting, so the flux is added in order that a lower temperature may be used in the firing process. With the enamels prepared in this manner, and with the addition of

color, anything may be done. It is a great convenience to mix a whole tube of the Aufsetzweiss at once, then as you wish to use it, remove such a portion as you will need from the mass and rub smooth with turpentine. The object in not wetting up the whole is that repeated moistenings with turpentine, and the consequent evaporation, will create an oiliness that may cause the enamels to chip off when fired. Overfiring will also cause it to chip. As it frequently becomes hardened when in use, thin with turpentine as often as needed.

The mass of prepared enamel may be kept free from dust or lint by being placed in a tiny covered palette, or if expense is any object, in a low, wide mouthed bottle, or even on a bit of china in a pasteboard box. Anywhere so it may be kept clean.

ENAMEL JEWELS.

The only suitable setting for enamel jewels is made of fine paste dots covered with gold. Although the enamels will stand more than one fire, it is advisable to place the jewels last, after the paste dots have received the final covering of gold. To make colored jewels any paints may be used with the exception of iron colors, such as ochres, reds and most browns, including pompadour, yellow brown, blood-red, etc., which fire out entirely or leave only a faint, disagreeable color.

Red enamels may be bought ready for use or white enamels may be fired, then painted with the color wished.

COLORED ENAMELS.

To make colored enamels, take a portion of the white enamel prepared according to directions, and add one-fifth, more or less, of color according to the intensity desired, remembering that the fired enamels are much brighter than the unfired. It is well to make tests if there is a feeling of doubt as to the result, before applying to any piece of importance. The flux may not be a necessity if color is added, but no harm comes from its use. If ruby jewels are needed add to the prepared white enamel the powdered ruby. For pink jewels use Carmine, Rose, or Peach. For green jewels use Apple, Royal, or Moss. For turquoise jewels use Deep Blue Green, or Deep Blue Green and Night Green. For yellow jewels use Silver Yellow, or Mixing Yellow. It is not wise to use silver near the pink enamels, as the color is spoiled by so doing. Lustres cannot be mixed with enamels.

METHOD OF APPLYING JEWELS AND ENAMELS IN RELIEF.

For jewels of large or medium size, take one of the pointed sables, push it under the enamel so that a portion comes up in a mass on the tip of the brush, hold the brush handle perpendicular to the dot wanted, touch lightly, and with a slightly rotary motion, cover the spot where the jewel is to be. This is to cover the place in such a way that no air bubbles form to produce blistering in firing. When the brush is removed the jewel should be round and full, but if there is any little point remaining, dip the brush in turpentine, wipe on a cloth, and touch the projection with the point of the brush in the most delicate way possible. The point will then flatten, leaving a perfectly formed jewel. If the brush becomes clogged during use, or the enamel works into the heel, clear it at once by using turpentine.

In forming the dainty scrolls so much used to divide pan-



NORWEGIAN POPPIES—JEANNE M. STEWART

THESE delicate blossoms are found in yellow and white, and the handling of the petals should be extremely delicate. Lemon and Egg Yellow are used in the first painting in yellow flowers over which the delicate grey tones are thrown in second fire. The centers are green white, the stamens are a deeper yellow. The white blossoms are shaded with Grey for flowers and Ivory Yellow. The leaves should be kept in the blue green tones, very light

in color. The background shades from a dainty green to very strong dark tones under principal cluster of flowers. In this tone, Brown Green, Shading Green and Yellow Brown are used with dark accents of Ruby Purple and Pompadour. A light dull pink, made of Pompadour in a very thin wash is used in background on lighter side of plate. The shadow leaves and flowers are painted in third fire with Grey and Pompadour.

els, pick the enamel up carefully on the very tip of the brush and with a light, careful stroke draw the enamel from the heavier part toward the tip. It is not necessary for the brush to touch the china, simply the enamel. If a wrong stroke is given, let it remain a moment until surface dried, when it may readily be removed with a pen knife. This is sometimes easier than to use a brush. Where long lines are to be drawn the joining must be done with care as is displayed in paste work, keeping it even and full, not allowing it to look skinny. If it is necessary to make a line narrower, remove the part and try again, or else, with a small square shader dipped in turpentine and wiped on cloth, press along the enamel line where it is too broad, carefully drawing it along until of the required width. Any projecting points on jewels or dots must be corrected while the enamel is still moist. Blisters and bubbles in enamel are caused by too much oil being used, or not being properly placed and air being inside them, while small black specks or a dingy appearance may be due to unclean brushes or palette. It is possible to model small figures, or tiny roses of the enamels, preferably white on celadon grounds. In attempting this work one must remember that if the design is in quite high relief, and the edges are extremely thin as compared with the body of the decoration, there is danger of chipping or cleaving from the china. Knowing this fact one can readily avert disaster by avoiding too great a contrast of thicknesses. All enamels should be dried without artificial heat, as that causes them to flatten and spread out of shape, and before putting in the kiln they should appear dull and dry. When in this condition there is no objection to the piece being dried in the oven, if the painted parts seem to need to be hard dried before firing. Sometimes enamels do not glaze well on a gold ground. In this case prepare flux as for painting and give a thin wash and re-fire, or better still, add a tiny bit more flux to the enamels before firing. It is better to fire a painted ground before placing the enamels, though if lightly painted it is only necessary to hard-dry. If the ground is heavily painted, or is dusted or ground laid, it is necessary to fire first or the enamels will sink slightly into the color. Ordinarily enamels need a hard fire, unless when used over a dusted ground in which case it may be lighter.

Fine colors are offered for sale in "soft" enamels, or those needing only a light fire, but as these will stand but one fire they must be used last.

USE OF ENAMELS.

Enamels are used extensively in various ways. And while it is easily possible to overdo in the use of them, a careful study of the manner in which the Japanese apply them, the tact and skill with which they use white enamels to represent plum blossoms decorating a mottled reddish yellow ground, or the skill with which they use it on the soft browns, greens and grays of a landscape, will prevent even a novice making serious blunders. Dainty touches on miniature draperies, ropes and festoons of tiny flowers of colored enamels on heavier pieces, faint suggestions of "straws" on strawberries, light touches on the crest of waves in a tiny marine, Delft green landscapes separated from a border of the same by delicate scrolls, and the application of it to conventional and Indian effects, are only a few of the uses to which it may be successfully applied. However, a too generous use of it will surely make the work look coarse. An attractive way to finish wild oranges or fruit with similarly roughened skins, is to prepare colored enamels of the required strength, and apply to fruit with a short haired Bright's bristle brush of medium size, using the enamels rather dryer

than for jewels, and striking squarely against the part of the design where you wish the enamel to be.

FLAT ENAMELS.

Flat enamels are those applied to a surface in such a way that it is entirely covered with an even coat, kept very thin, and only slightly heavier than ordinary colors. They possess a richness and intensity not obtainable by a flat wash of color. The different colors of these enamels are usually separated from each other by a thin line of black paint, or of black and red, or black and blue, although black enamel, made by adding one-fifth enamel to four fifths color, may be used. In this case make the raised line as any long line of enamel or paste, keeping it even and of the same blackness throughout.

For ordinary flat enamels add about one-eighth flux and one-fifth color to Aufsetzweiss, then thin with lavender oil until it will flow smoothly from the brush, making it rather thin, only a little thicker than ordinary paint. If it seems too oily, breathe on it a few times while mixing.

Now fill your large square shader full, so it will spread easily and quickly, and without "picking" into it make it as smooth as possible on the surface.

Flat enamels may be blended like colors if the right amount of Aufsetzweiss has been used, and it is kept thin enough. Some people prefer turpentine as a medium because it is not so liable to spread over the lines.

For the lighter tones, add the necessary amount of color to the enamel, using but little color. For very dark tones, add a little enamel, about $\frac{1}{8}$, to the color.

Conventional designs are well adapted to this style of decoration, and any colors suited to a given design may be used.

The soft gray violet tones made by the use of Old Blue, or the imitation of the rare old blues seen in some of the old porcelains by the use of Dark Blue, Deep Purple, and a touch of Black, are very attractive. Slight irregularities in the shading are not objectionable, in fact the wavering of color in small conventional flowers and leaves is more pleasing than otherwise.

MENDING CHINA.

Sometimes it is desirable to mend a bit of china. To do this, thin some of the white enamel with turpentine, put it on the broken edges, carefully tie the pieces together with asbestos cord, and fire. Small missing portions may be replaced by this method.

There is a certain fascination about the study of enamels, and a kind of satisfaction that comes from successful experiments, that will repay one for the most painstaking efforts possible along this line.

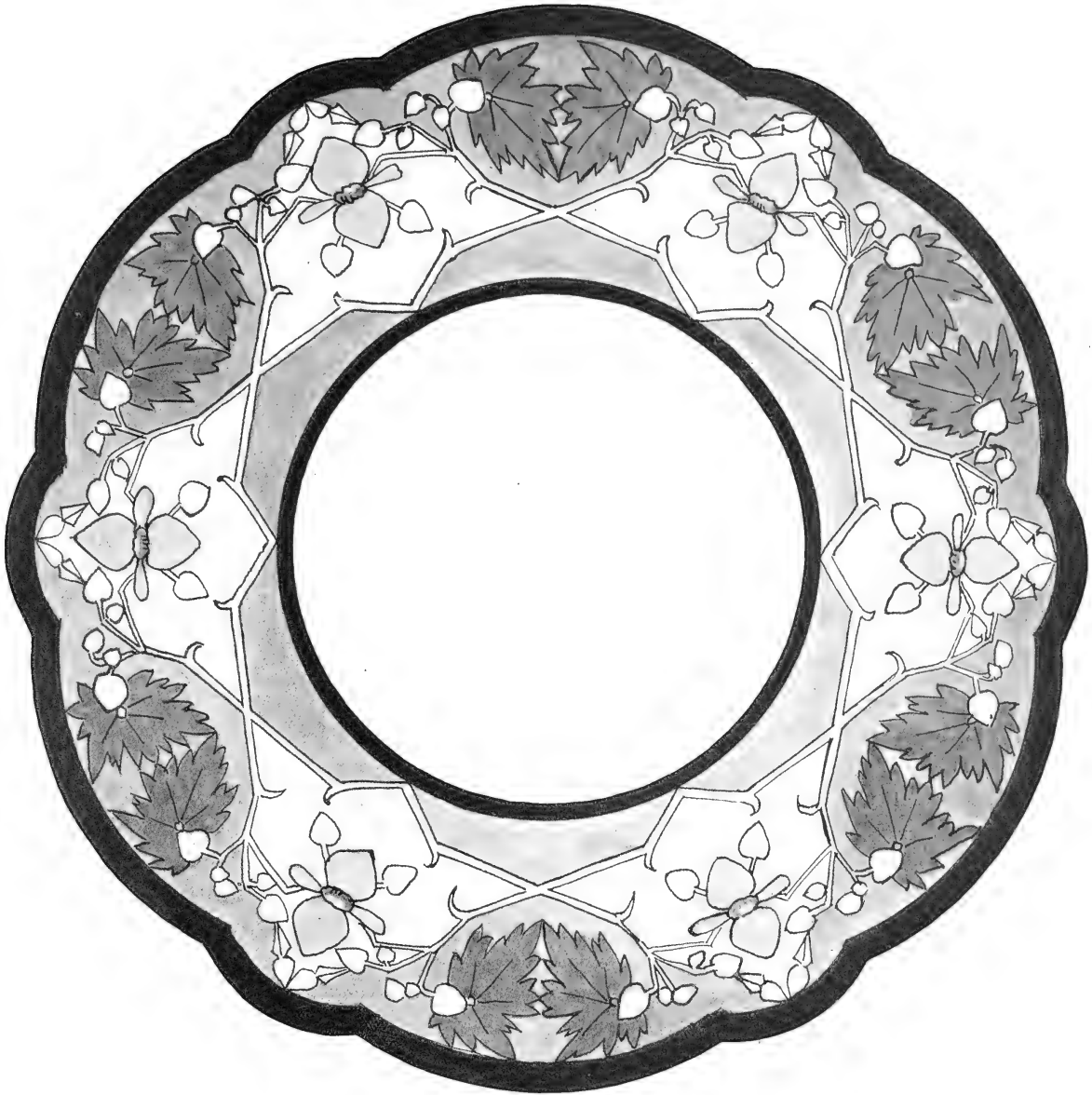
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Second Prize—Anne Seymour Mundy, Coudersport, Pa.

The subject of enamels is an important one. Used appropriately and for variety, many beautiful effects can be obtained, with care, a little practice and knowledge of proportions of color and flux to be added to the ordinary "Aufsetzweiss" put up by Mueller and Hennig.

Enamel in powder form is constantly advertised and some makes are good, but all things considered the prepared Aufsetzweiss is probably the most reliable.

To seven parts Aufsetzweiss add one part flux, soften with a little turpentine. If the enamel seems too oily take a piece of clean white silk (one or two thicknesses of your silk pad will do) lay it on the palm of the left hand, take up the enamel with a clean palette knife, lay it on the silk, pressing it down, then turning it over once or twice. It will seem to dry



BEGONIA DESIGN FOR PLATE—CHARLES BABCOCK

To be executed in several tones of grey green with gold outlines.

out. The oil will go through or be absorbed by the silk. Do not use cloth or any thing but silk, to avoid lint. Do this before you add flux to the enamel, then divide as mentioned before into seven parts and add one of flux.

If the enamel has hardened in the tube, open and scrape out with a knife and add a very little Dresden thick oil and turpentine to soften. It will be quite as satisfactory as the fresh enamel.

Do not take out more enamel than you need because constant turning with the palette knife not only darkens it but seems to take the life out of it.

If the enamel seems too "fat" or oily use alcohol in putting it on. Dip the end of the palette knife in your glass of alcohol, drop it off on the enamel and turn over once or twice, under no circumstances mix or grind it much. If just right, use turpentine and if too dry use lavender or tar oil, a little, and then turpentine. Remember that even if the enamel is too fat in the beginning, using alcohol dries it out rapidly and it may become necessary to use turpentine to finish the work. In enamel work as well as in paste work a great deal depends on how you take it on the brush. Have first a brush No. 0 or No. 1., Red sable rigger with good "back bone" as described in October number of the "STUDIO". Let it be clean, dipping first in turpentine, touching on sharp edge of the turpentine glass to let surplus turpentine run off then twisting to a point on the paper beside you. Having the enamel just right scoop up with the point of the brush just enough so that it will hang from the point, and so that, when swinging it into scrolls, or dropping or landing as jewels, the enamel only, not the brush, will touch the china.

In making jewels after the enamel has been landed, if right it will stand up a little and possibly with a little point on top. If so, dip brush into alcohol, twist to a point on paper till alcohol is absorbed and "touch it down" gently. If too much alcohol is used, after firing the jewel may look bubbly, may flatten or you may pick a hole in it. It is better to use alcohol than turpentine for this purpose as then the brush does not cleave to the enamel.

For Persian designs in flat enamel use lavender oil in putting them on.

In coloring enamel there are two good ways, either to mix color with it or wash a tint over it after firing. If your enamel is too heavily fluxed, too oily, or is used over a too hard glaze white china, in the second firing, particularly if the second firing is not so hard as the first, it is apt to chip. It will not chip on Belleek. If there is one thing which has been abused it is enamel work, if there is one thing which makes or mars the beauty of a piece, it is enamel. If there is any one thing which is salvation in time of trouble it is enamel. It has covered a multitude of sins and is most sinned against.

Leaving out the question of taste, if you do enamel work make it lacy and fine and dainty. But it has been used so many times to cover defects in tint or design or in the china that one's first impulse on seeing a design of this kind is to look deeper for the reason. If you put enamel work on china be sure that it is in keeping with the style of decoration. For instance do not put enamel work of any kind on a piece decorated in imitation of Rookwood, no, not even jewels in the border. It is like putting chiffon ruffles on a diretoire gown. If you find a little crack in a plate just before the last firing, manage to make a stem follow it and then adding a little "stem" color to the enamel, paint the stem over with the same. It will hold the crack together and usually make the china as good as new. If you find a crack in the bottom of vase or pitcher paint enamel over it flat using lavender oil

and a square shader. It is not safe to put enamel over unfired color although if the color is dried brown in the oven it can be done with satisfactory results.

For mending handles to cups or pitchers use aufsetzweiss to fire them together. It is better to let such pieces dry out naturally for some days before firing so that they may not slip in the kiln. The same thing applies to jewel work. If your china has a tint which has been highly fluxed or is heavy do not flux the enamel quite so much, it may chip. Over dusted color it is apt to do the same. Don't put it on dishes which may have to be scraped by knives, forks or spoons, it is not durable.

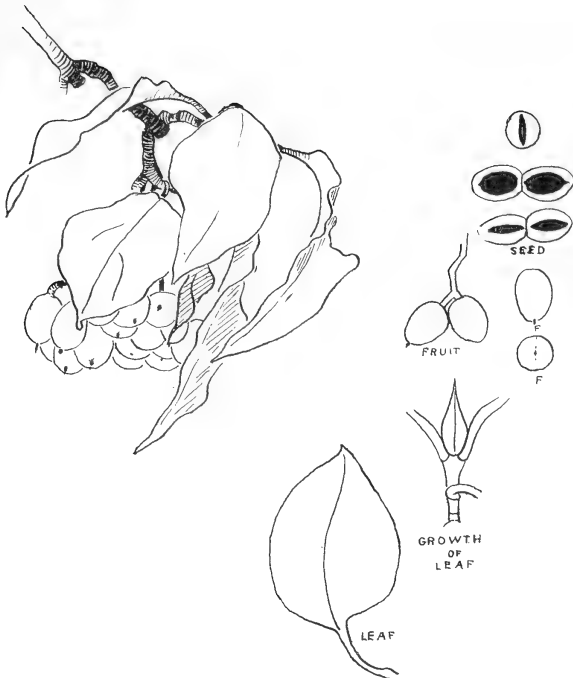
For stamens, as in wild clematis, for dots around the centers of forget-me-nots or wild roses, for occasional and very sparing touches on the tips of turn over petals on white flowers enamel is pretty and effective sometimes, but it is not used so much as formerly probably because it has been so much abused that we have grown tired of it. Don't use it for high lights on grapes. Study your china, its use, its form and style and make your design in keeping. Every line means something either for usefulness, grace or dignity. Do not put on a refined and dignified Grecian vase what would be perfectly dear on a wee small button. Do not overload your china. Enamel is generally superfluous. Do not do as the German professor suggested when he ordered a set of buttons to send to his sister in the Fatherland: "make them all roses, and silver and gold and jewels, all on one small button, purely American!" Study the oldest forms and decorate with a purpose. The oldest were most simple. They have lived through many centuries and do not weary. Make your work mean something.

P. S. It is interesting to know that on the dark and heavily painted base of a punch bowl where the color had separated in firing, enamel mixed with dark shading green and painted on with a square shader entirely covered the defect and produced highly satisfactory results.

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Third Prize—Sydney Scott Lewis, Georgetown, Ky.

To properly handle enamels and obtain first class results, needs much experimenting and many failures perhaps. Nothing in the keramic line shows so quickly the lack of experience as poorly applied and under or over fired enamels. For flat enamel work for the beginner I would advise: 1st. draw in carefully the design, outline and fire or outline in color (powdered) mixed with sugar and water (need not fire). If the design calls for enamels in many colors get out your colors just as for painting, greens, blues, yellows, rub down each one with just enough medium to hold the powder together. If tube colors no medium is required. Next rub down with very little lavender oil some flux and German Aufsetzweiss (separately) to have ready for use when either is needed. Next prepare a body enamel for the light colors— $\frac{3}{4}$ Aufsetzweiss, $\frac{1}{4}$ Hancocks' Hard Enamel, $\frac{1}{8}$ flux. Mix together any of your prepared colors to get the desired shades then put in the body enamel using much or little as the tones require. If very light tone put very little color into some of the enamel, if darker tones use more color and less enamel. For dark shades of green or blue use Aufsetzweiss (only) $\frac{1}{8}$. The colors thus prepared with the enamel are now ready to be used just like ordinary painting colors, only they must be used thin, using, to make them wet and flow easily for floating on the enamel, enamel medium or lavender oil or a little of both; use a red sable line No. 0 and No. 1. If the color does not flow on the same thickness this vibration in color does not detract. But the surface covered by the enamel must be



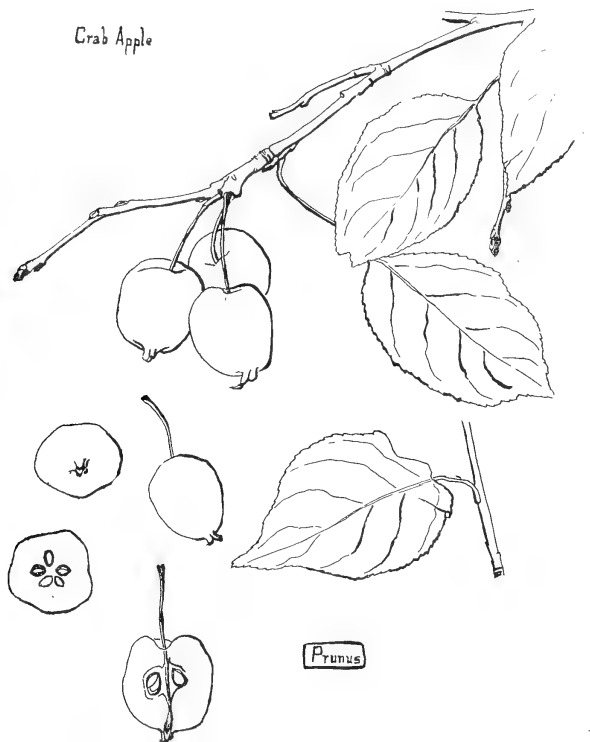
HAWTHORNE BERRIES—NANCY BEYER



CHERRIES—HANNAH OVERBECK



PEARS—MARY OVERBECK



CRAB-APPLES—HANNAH OVERBECK

perfectly clean and free from dust for every speck of dust shows in the finished work. It is well to always test samples of the different enamels as they fire much stronger than they appear on the palette (except the reds.) If the enamels fire too pale a wash of color and refiring will remedy it.

In light greens and yellows always use a touch of black (Brunswick) to soften the intensity of the tone. For yellows use the mixing and silver yellow (silver yellow is much stronger.) Never mix red with enamel (use the prepared red enamels.) For light greens use Apple Green toned with Chrome Green 3b, the yellows, Brown Green and black. For dark greens any of the darker shades mixed and $\frac{1}{8}$ Aufsetzweiss.

For turquoise blue—Deep Blue Green, Night Green, mixed with body enamel. For dark blue—Dark blue, Brunswick black, little Ruby Purple, Aufsetzweiss. For pink—Osgood's Standard Pink with body enamel, $\frac{1}{8}$ flux.

Miss Mason's prepared enamels are excellent and fire at same temperature as the china and are to be recommended to beginners. Her glazes (green, azure and turquoise) mixed with color give good enamel effects and can also be dusted on over color before fired or grounded on over fired color giving a fine underglaze effect. Enamels used over a tint require a lighter fire than when used on white china and a still lighter fire used over a grounded color; used over gold, the gold should first be fired to be perfectly safe. Some mix enamels with a horn knife. I find a steel one answers quite as well. In raised enamel work it is best to buy and use those already prepared, rub down smoothly with enamel medium, after that when they become dry, use only lavender oil to make it drop smooth and round from the point of a sable liner, No. 0 or No. 1., fire only once and a light fire. For a relief white for a last fire, use Aufsetzweiss and $\frac{1}{8}$ flux. Give a rather hard fire.

Great care must be used in doing relief enamel or jewel work, else the dots will look like lumps or knobs. The dots must be round and smooth, not with a little point on top and full of air holes as is so often seen. Take them off not once or twice but many times until practice makes perfect. Sartorius Co. prepares a very fine gold relief enamel in Cobalt blue.

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Fourth Prize—Lucy L. Brown, Roxbury, Mass.

[EXTRACTS ONLY.]

The best enamel and that which will stand the hardest fire is the German Aufsetzweiss in tubes; this is what is called hard enamel, as it stands a hard fire and seems to be the most reliable, as we use more French china for decorating than any other, and as it is very hard, it is better to add a little flux to the Aufsetzweiss, to help unite it to the glaze of the china and prevent it from chipping; some do not add any flux when color is used but it seems safer to add a very little.

For dark jewels, you can make the jewels white, not mixing any color with the enamel and flux, and after firing, paint the dark color over them and fire again.

Sometimes, when the brush is lifted, a little point will be seen on the dot, often by breathing on this the trouble is remedied and a smooth surface is formed. Never dry jewels by artificial heat as the outside dries more rapidly than the inside and keeps the inner part moist, so that it may bubble in the firing. Wait till the surface looks dull before having fired.

For flat enamel, use a square shaver as large as the design will allow and let the enamel flow off the brush as evenly as possible on the china, as you cannot meddle much with this kind of painting.

For powdered enamel, take out sufficient powder on a

ground glass slab, mix with it just enough fat oil to hold it together, add color, if needed, and thin with oil of lavender; make thinner for flat enamel than for jewels, and follow the same method as above in applying to china. There is a good red and orange enamel in powder form, that it is well to buy when those colors are needed, also an enamel medium to use with the powdered enamel which is very convenient.

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Fifth Prize—Mary Powers Akam, Flandreau, S. D.

[EXTRACTS ONLY.]

First and most important use only Muller & Hennig's relief white or Aufsetzweiss, to this add any color you wish to use. If your relief white is very oily use dry color with it, working in the powder thoroughly. If it is still somewhat oily place it on a clean blotter, the oil will be absorbed in a very short time. Now remove to your palette, mix again and for each portion of enamel the size of a pea add one drop of water; this will take about a minute's thorough mixing, it is then ready to use; if it should be too dry to work freely add a drop or two of turpentine. In the case of relief white that is dry or nearly so, use the tube colors for tinting, one-fifth color is the general rule, though I have used more with excellent results, add water as before and turpentine if necessary.

Never use enamel that has been exposed to the air



ORANGE LEAVES—ALICE WITTE SLOAN

for any length of time, by this I mean from twelve to twenty-four hours. If you are painting a set to be decorated in colored enamels, which must be the same shade and yet could not be painted at one time, mix your color and relief white sufficient for the set. Place this in any small jar with tight cover (one of the tiny gold jars would be good); when you are ready to use the enamel, take out a little, add the water and proceed. If too stiff use a drop of turpentine occasionally to keep the enamel glossy and so it will work smoothly.

All color must be fired or removed where you wish to put the enamel. Use the No. 00 or No. 0 water color brushes for fine work, and never let the enamel work up in your brush, it will spread the brush and cause ragged work, always clean the brush in turpentine when working. By mixing your enamel in this way, most beautifully modeled roses, chrysanthemums, grapes, hops, birds, beetles, and even faces can be made. For this work, use the relief white alone, adding the water as this is the secret of the enamel staying "put" If you wish to make a rose finish it up at once, do not think you can make one petal to-day, another to-morrow. If your enamel is mixed just right you can model anything and it will stay where you put it no matter how high the relief. The higher the relief the harder must be the fire for fine results. In modeling high relief designs in enamel, always dry twenty-four hours before firing.

o o o

Ella L. Adams, Yellow Springs, Ohio.

[EXTRACTS ONLY].

All enamels are mixed with the mediums used for paints, turpentine for tube enamel, copaiba and clove oil for vial



MOUNTAIN ASH BERRIES—NANCY BEYER



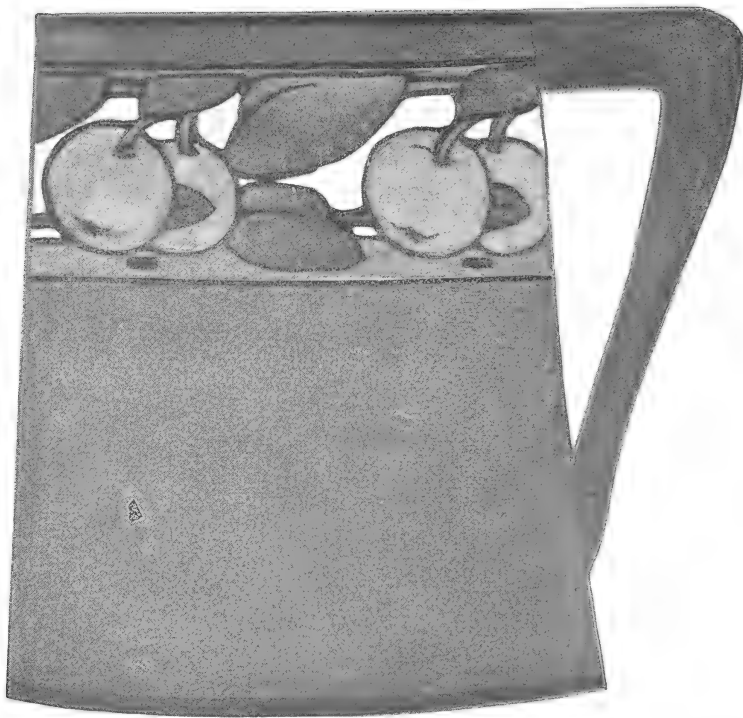
CURRENTS—RUSSELL GOODWIN

enamel, and lavender oil to keep the enamel open. In modeling small flowers use enamel of the same consistency as for dots. Fill the brush as for dots and place a dot on the edge of each petal. With a larger pointed brush pull the enamel towards the centre of flower, modeling each.

Enamels as a usual thing require a hard firing but there are exceptions to this rule. Some manufacturers make both hard and soft enamel, which can be used for heavy or light firing as their names indicate. The various kinds of china influence the effects of enamels. English and Belleek do not require as soft enamels as those of French manufacture. When colors are mixed with enamel the flux that some colors contain (green or yellow for example) is quite enough for a satisfactory firing. As a rule other colors should be fluxed. Too many firings are apt to make the enamel chip off, so, if possible, put on enamel for last firing.

✿ ✿

Think all that you can! Put in as little hand-work as possible, and as much intelligence. Permit yourself the luxury of doing it in the simplest way!—William Hunt.



STEIN—FIRST PRIZE

MARIE CRILLEY WILSON

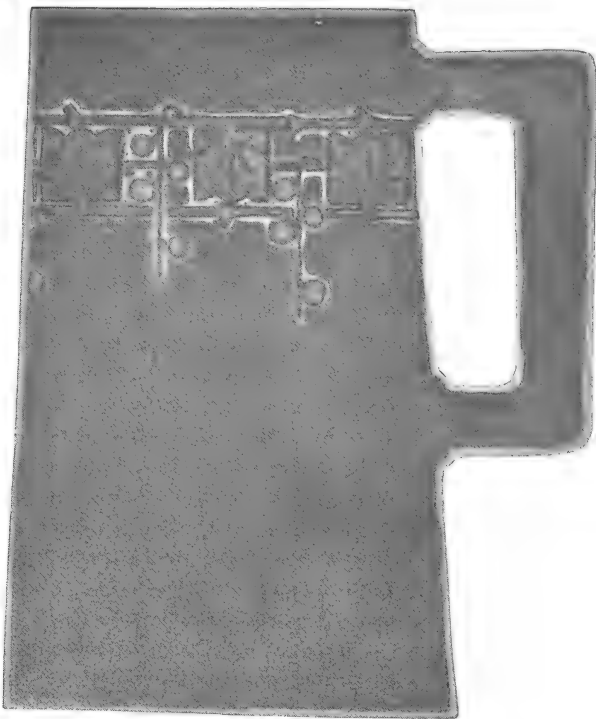
Ground, greyish brown; background of border, white; leaves, grey green; apples, pale pinkish ochre; dark brown outlines.



STEIN—SECOND PRIZE

NANCY BEYER

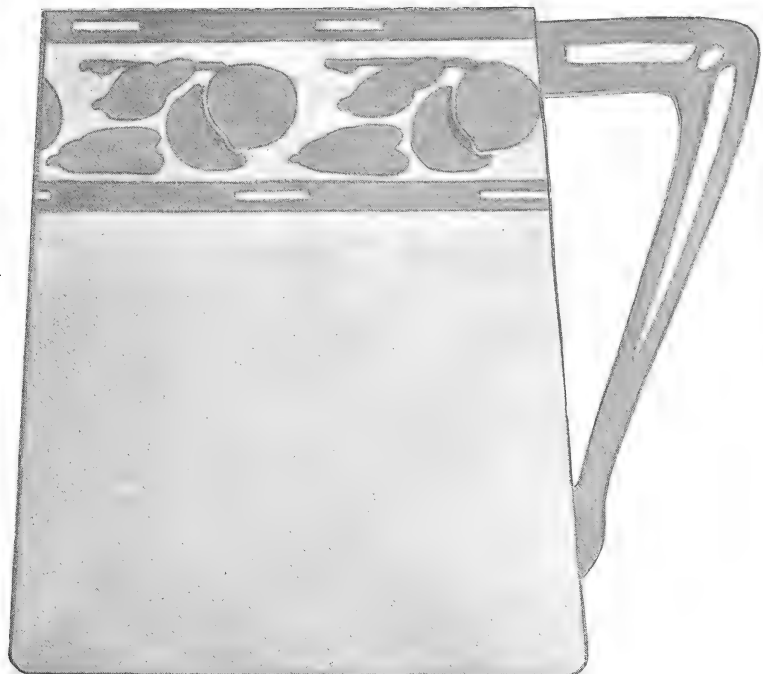
Base, dark olive; berries, light olive; leaves and handle, dark green (not too dark); top of stein blue grey (Copenhagen with a touch of Green 7).



STEIN—THIRD PRIZE

RUSSELL GOODWIN

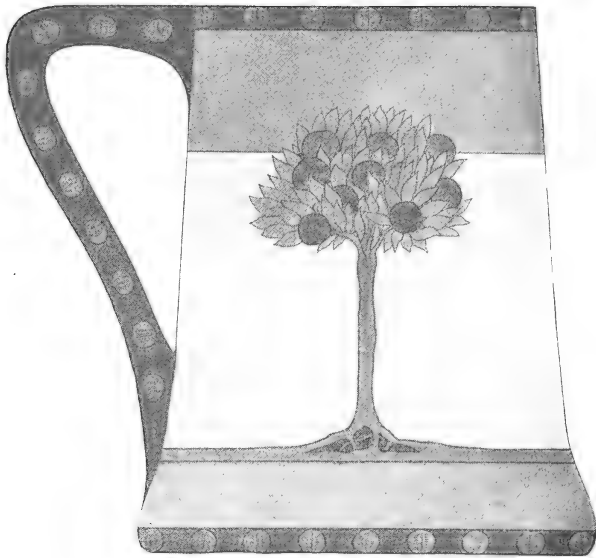
Top and handle, olive green; base, dark mahogany red; berries, deep pink; leaves and stems, pale olive with dark olive outlines; grey blue margin around design.



STEIN—MENTION

MARIE CRILLEY WILSON

Grey blue on warm grey ground.



STEIN—THIRD PRIZE—ALICE WITTE SLOAN

Handle and bands at top and base, dull red with orange discs; wide bands at top and base, also trunk of trees, pale brown; leaves and roots, grey-green; fruit, dark orange; outlines black, center band white.



STEIN—THIRD PRIZE—HANNAH OVERBECK

Body, dark greenish grey (Green 7); design in old rose (violet thin, first fire; Pompadour, second fire); old ivory margin.

Black or gold outlines.



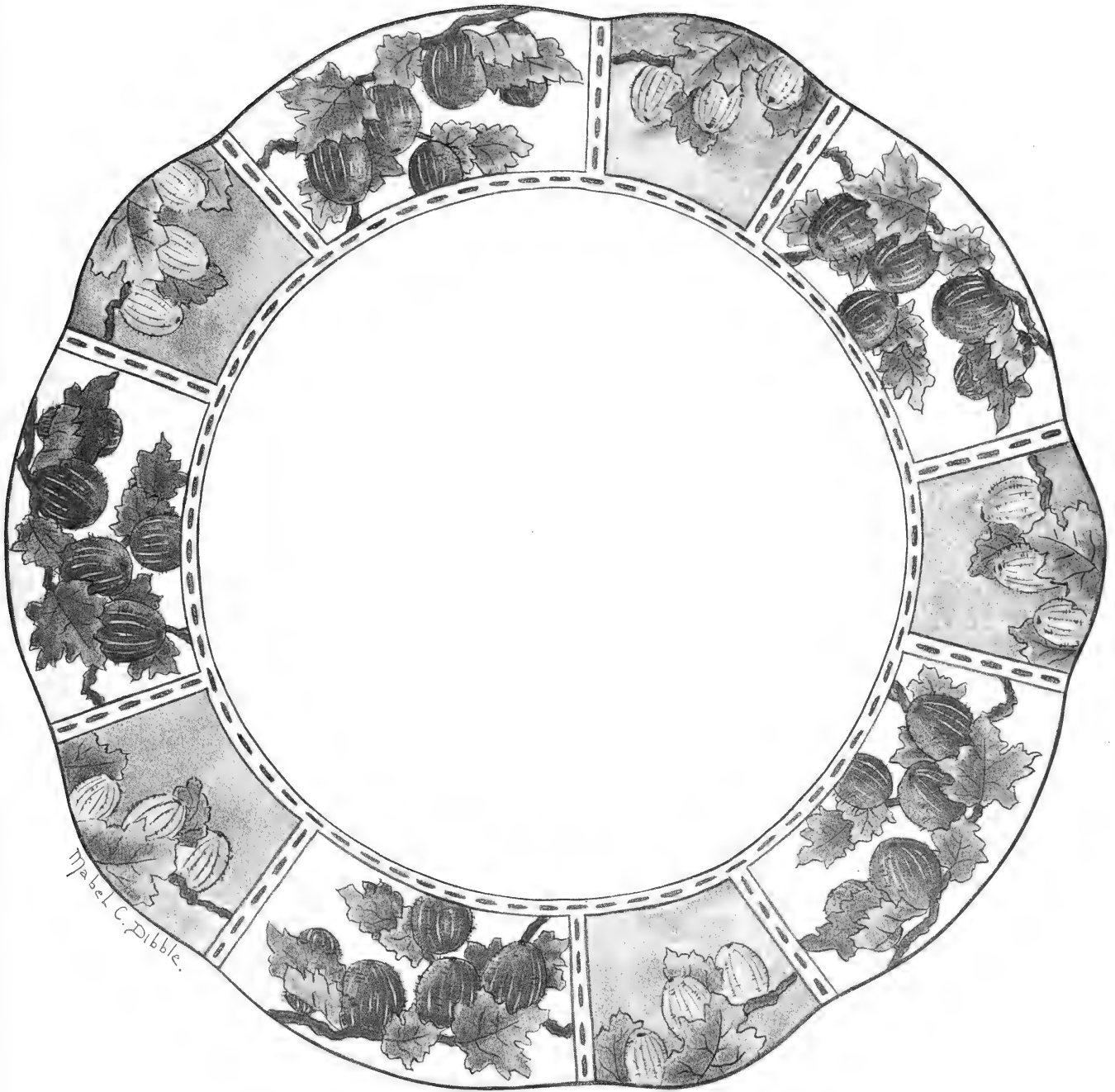
STEIN—MENTION—MARY OVERBECK

Body of stein, also pears, light ochre; handle and ground of border, sage green; wide outlines, old rose; gold or red brown outlines.



STEIN—MENTION—ALICE SHARRARD

Body, pearl grey; leaves, stems and light bands, grey green; grapes, light violet; handle and dark bands, purple; gold outlines.



NOVEMBER, 1905
SUPPLEMENT TO
KERAMIC STUDIO

GOOSEBERRY PLATE—MABEL C. DIBBLE

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KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



STEIN—MENTION

HANNAH OVERBECK

Body, grey green; design, yellow ochre with black outlines; a white margin is left around design.



STEIN—MENTION

NANCY BEYER

Base and stems, olive green; top, dark ochre; berries and band on handle, dark orange; leaves, pale olive; outlines black or gold.

APPLE STUDY (October Supplement)

M. M. Mason

For the study of apples the general palette is required, ranging through the yellows, yellow browns and reds; the yellow greens, blue greens and dark greens; the greys, violets, ruby and black. The background is painted with Yellow Brown, French Grey, Shading and Dark Green.

For the leaves use Celadon and Yellow Green, modeling slightly with Shading and Dark Green and Violet.

Lay them in, in simple flat tones and depend on the subsequent paints for accents of color. The brightest note of color in the apples is Carnation, the deeper ones, Blood Red and Blood Red and Ruby, with Albert Yellow in the lighter tones. When dry, the same colors are used in dusting, carrying the French Grey over most of the greens. Retouch by washes of color carried over the entire surface of the panel, rather than by working out individual parts, as in this way a simpler and less realistic effect is obtained.

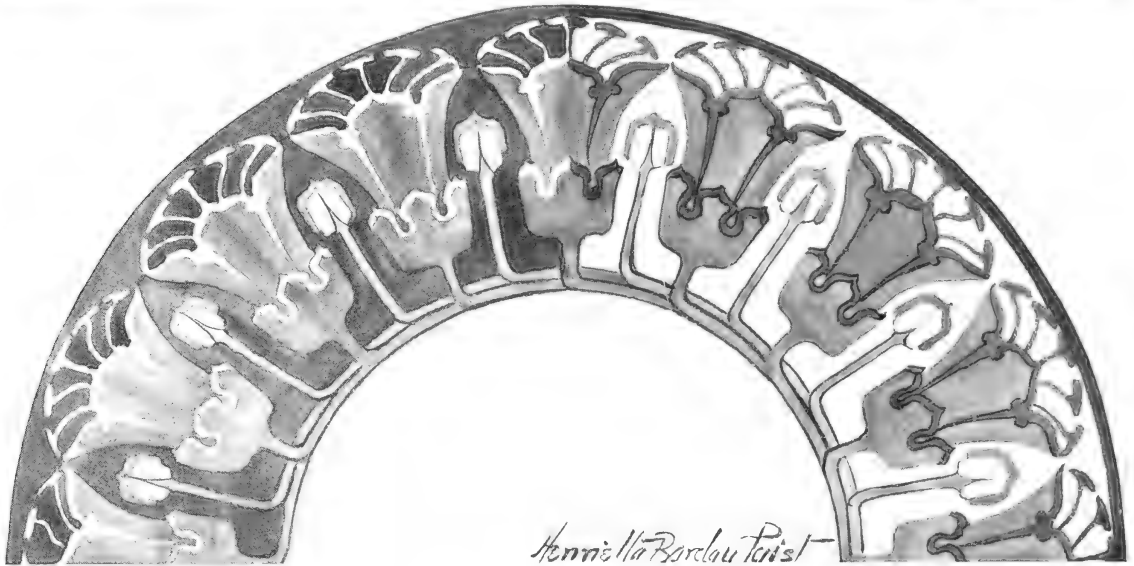
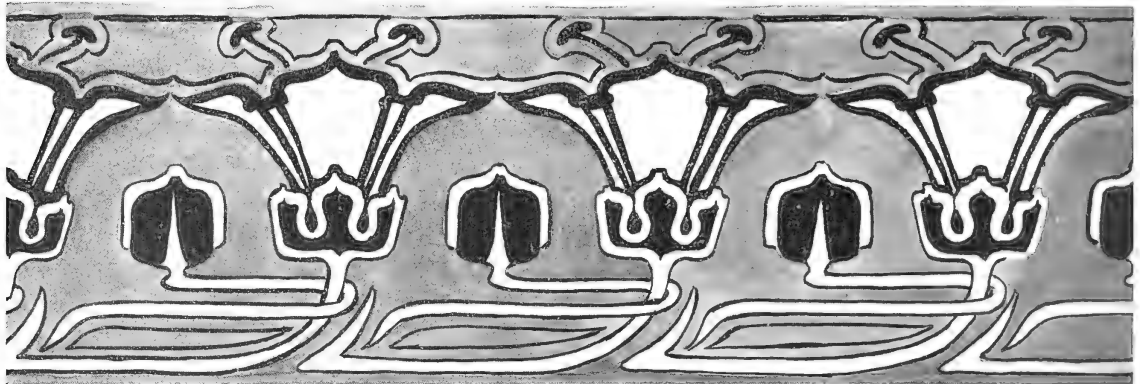
GRAPES.

M. E. Hulbert

This design would be effective worked out in monochrome. Shading green would be a good color. The band may be done in a similar color but with a mat surface and the letters in a greenish gold and the shading of the letters in shading green, or the band may be of green bronze (the metal) and the letters in shading green. It will require at least three firings.

A good color scheme would be green grapes with yellowish lights through them and blue green leaves on a warm background.

In the grapes use yellow, green, yellow ochre, warm grey and a little brown green; for the background, yellow ochre and chestnut brown, violet of iron and chocolate brown, yellow green, brown green, moss green and shading green and a little deep blue green for the leaves. The band to be done in gold with the letters in black on finishing brown.



COBAEA DESIGN FOR BORDER—HENRIETTA BARCLAY PAIST

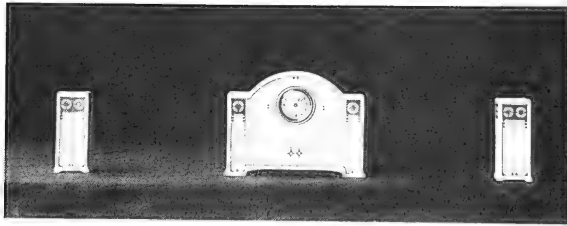
THE flowers are a beautiful purple. Use any good violet mixture or mix 1-5 Ruby Purple with 4-5 Dark Blue. Use Olive Green for the leaves, pods and calyx of the flower.

The stamens Albert Yellow and the background of centre Ivory Yellow. The background of corners Dark or Shading Green. Outline the whole with Outlining Black.

Then • to • the • Spicy • Nut • Brown • Ale



GRAPES ARRANGED FOR STEIN—MAUD E. HULBERT



DE DISTEL.

CERAMICS AT THE ST. LOUIS EXPOSITION.

THE little country of Holland, for its size sent perhaps the most varied and interesting exhibit in arts and crafts and in ceramics also. Three potteries of note were represented beside individual work of merit.

The potteries represented were Delft, De Distel and Rosenburg, as distinct from each other in style of decoration as in body and glaze. The Delft pottery has been largely illustrated before in KERAMIC STUDIO. The body is pottery with an opaque white stannifer glaze on which is painted the decoration either in blue or polychrome. The traditions of the old Delft are well kept up, although many innovations have been introduced in form and decoration in what is called the Jacoba ware in red, blue and gold. Lately a cream tinted porcelain biscuit ware has been produced and decorated in green and gold.

The pottery De Distel is of a white body sometimes of a creamy tone, decorated mostly on the biscuit in pale tones of grey, green and blue but sometimes glazed. The decoration is l'art nouveau in style but delicate and dainty.

The Rosenburg pottery showed two different types of ware, the table porcelain decorated with birds, flowers and scrolls in an ornate style similar to the designing of Habert Dys, executed in color and gold on white, but rather quaint and attractive for all that, and the art pottery which is in deeper richer colors and simpler bolder designs but with the same sweeping curves.

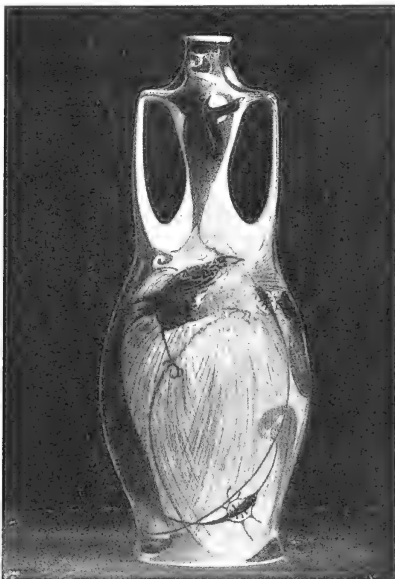
Hungary was represented by varied individual exhibits running greatly to lustres, bronze and rich color effects often somewhat garish.

The exhibit of L. Zsolnay was perhaps the most unique and clever. The claim of the artist is that the lustres are not only on the surface but incorporated in the glaze. The artist says "The colors or rather chemical matter put on the glaze, give color to the latter by reduction in the fire, but the chemicals themselves remain after firing on the surface and can be brushed off." The modeled pieces also are clever and unique and show an original mind.

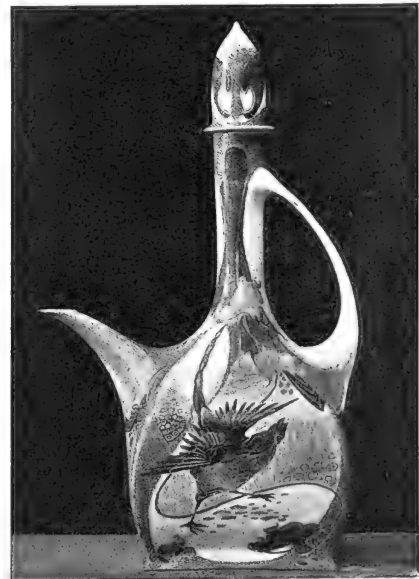


POTTERY—L. ZSOLNAY.

Denmark was represented by two well known potteries, Royal Copenhagen, and Bing and Grøndahl all of which have been well and thoroughly written up in former numbers of KERAMIC STUDIO. It only remains to say that the Royal Copenhagen showed beside the decorations in under glaze with which we are so familiar, crystalline glazes in great profusion and a mottled glaze called "truité" which was perhaps the most interesting of all,



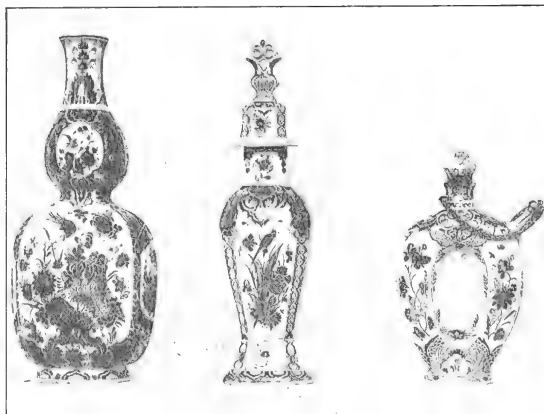
ROSENBURG



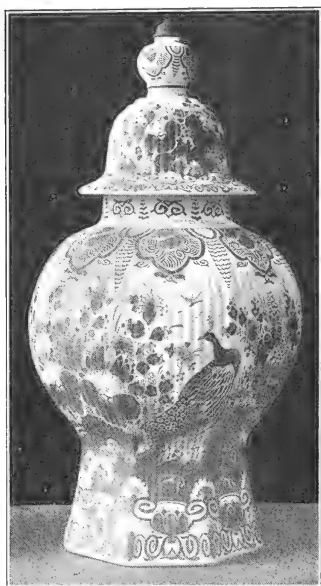
ROSENBURG



DE DISTEL POTTERY



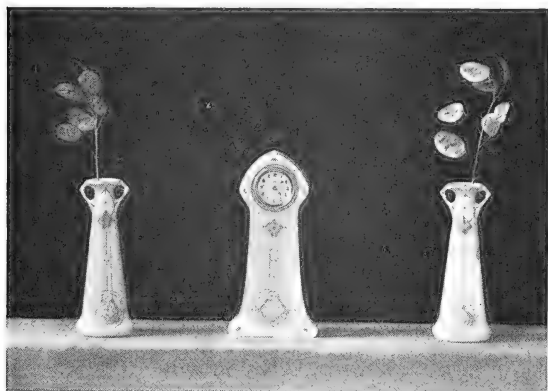
DELFT



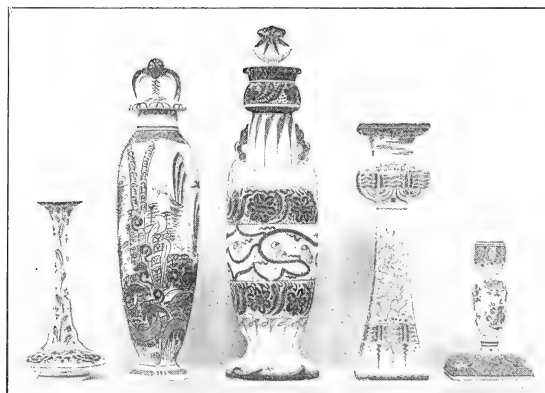
DELFT POLYCHROME



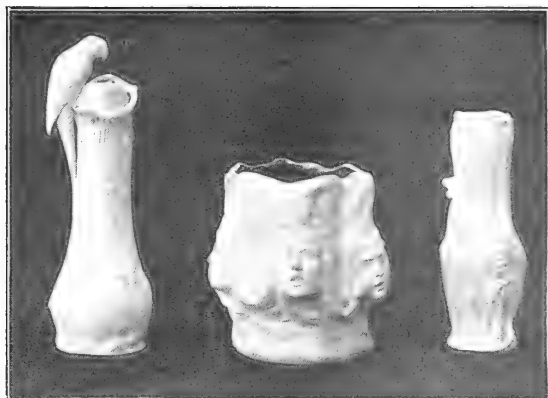
DELFT.



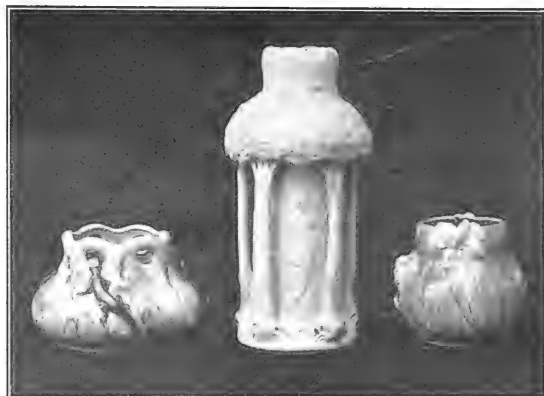
DE DISTEL POTTERY



DELFT JACOBA WARE



M. ZSOLNAY



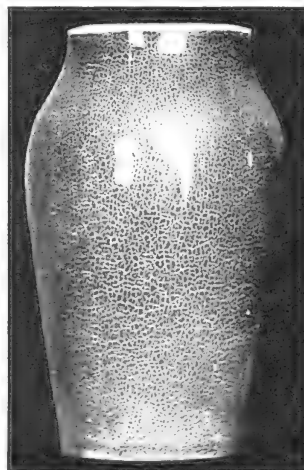
M. ZSOLNAY

a mottled effect as of fine discs of white raised slightly on a colored ground, usually blue or grey. The Rorstrand (Sweden) exhibit had perhaps the greatest variety of fine crystalline effects, especially noticeable were the crystals in yellow and pink not seen elsewhere. The other work in under glaze resembled somewhat the Royal Copenhagen. The Bing and Grondahl exhibit we were unable to find.

The Italian exhibit of ceramics was confined mostly to the L'art della Ceramica which was well illustrated in *KERAMIC STUDIO* at the time of the Pan American Exposition. There is nothing new to add in regard to it except that several pieces were in a lower tone and richer in color notably a large jar in browns and lustre which was extremely interesting.

We regret exceedingly that we were unable to obtain photographs from the Japanese exhibit, which contained a little of all the finest styles of work found elsewhere. Some notable examples were,— A Satsuma incense burner like carved ivory, intricately patterned in open work; a pottery vase by Ito Josan, a greenish cream ground with a wistaria design in violet conventionally arranged in low relief. A vase with the same motif by Hayashi Jisaburo with white flowers in a violet grey ground; interesting crystalline glazes by J. Uno, especially crystalline brown on flammé red, green, turquoise and grey.

Kosan, of the Imperial Court was represented by a curious blackish brown bronze with brown crystals like slices of agate. Kawara Taro showed some clever pottery of a com-

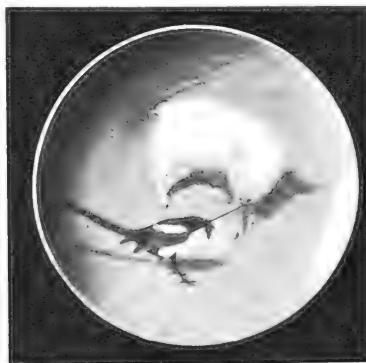


TRUITT VASE—ROYAL COPENHAGEN

mon yellow body showing the circling marks of the fingers in throwing. The decorations were mostly in browns with a broad and sketchy treatment.



ROYAL COPENHAGEN



ROYAL COPENHAGEN

The other countries had of course a few ceramics here and there, more or less clever, usually less, but nothing distinctive.

We may have missed some things worthy of mention but as we have conscientiously looked for and examined all exhibits that we could find, we may be forgiven for small omissions.

This then sums up the work in ceramics at the St. Louis Exposition and we trust our readers have gained not only information but inspiration from the review.

STUDIO NOTES

Miss C. L. Joy, Boston, Mass., has removed her studio from No. 3 Park Place to 356 Boylston Street.

Miss Dorothea Warren, Kansas City, Mo., has gone to Munich, Germany, for two years study of design.



Elaboration is not beauty, and sand-paper has never finished a piece of bad work.—*William Hunt.*



GOOSEBERRIES—SARAH REID McLAUGHLIN.

IN painting the berries work for transparent effects. Keep the high lights and shadows clear and retouch with clear, clean color, giving accent to lines in the berries.

Use pointed brush in wiping out high lights keeping them crisp. The ripe ones may be painted in Lemon Yellow, Silver Yellow, Yellow Ochre, shaded with Olive Green, touches of Pompadour in ones not quite ripe strengthened with touches of Chestnut Brown. Others in Lemon Yellow in lightest tones, also a little yellow Green and Brown Green

in one not ripe. Usual greens are used in leaves with Yellow Brown, Chestnut Brown and Pompadour where old and withered effect is desired.

The background may be treated in same color, keeping the main part of the design sunny using Egg Yellow, and Yellow Brown, keeping the rest of the design in harmony with background.

Strengthen above colors in second firing, giving accent to detail.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Illustration No. 1.

CARVED WOOD TRAYS.

Haswell Clarke Jeffery

THE trays illustrated are cut from various hard woods. The upper one at the left is maple wood and has a finish of green stain with wax. The lower one at the right is of circassian walnut, beautifully clouded in separate grain which the wax and turpentine coat develops. The two central ones are of Chinese tonquin wood of a dull gold color tending toward brown. The other two at opposite corners are of English oak in rich browns and yellows.

All the patterns are cut first with a small veiner, the background lowered a little for shadow, and a touch of sand paper used to soften the edges.



No. 6. JAR COVER. BY EMILY PEACOCK

FOR CHRISTMAS GIFTS

Emily Peacock

AT this season when so many are thinking of making Christmas things, workers will probably be glad to have suggestions in different branches of handicraft.

For the workers in wood, the carved trays, Illus. No. 1., by Mr. Haswell Jeffery with instructions for carving, are simple in design, and if the turned trays can be bought, are quickly and easily made. Simply carved paper cut-



No. 2. Address Book. Made and designed by GUY D. HOWLETT.

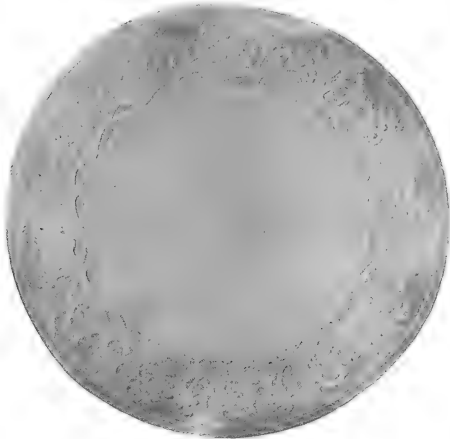


No. 3. Modeled Leather Table Centre. Made and designed by EDITH L. NICHOLS.



No. 4. Magazine Cover. Made and designed by NELLBERT MURPHY.

ters made from olive wood, or beach, a nut bowl with six small plates, a table book rack, or a mirror back, are all possible for beginners, and do not demand much time, or experience. The instructions given above for the wood trays will be found helpful in the making of all these things.



No. 5. LEATHER TABLE CENTRE. BY E. A. HUTCHINSON.

For the workers in leather, Illus. Nos. 2, 3, and 5 are interesting. The address book and the mats for library tables were made of heavy calf skin, and the design modeled. (Tools and process for modeled leather were given in November issue 1904.) Holes for lacing the cover to the address book were made with a steel punch and a narrow strip of leather laced through them. The magazine cover, Illus. No. 4, was slightly modeled and tooled. Holes were punched in it along the edges to lace the inside piece to the outside. This lacing with narrow strips of leather is carried all the way round for effect. Card cases can be made of ooze leather, using a very simple border design, or an all over pattern for decoration. The lines of the design can be tooled, and the motive filled in with water color, or a small figure can be cut out, and the case lined with leather, or silk to harmonize. Belts can be made of ooze, kid, or calf skin but the ooze and kid must be lined to be strong. These can be tooled, pierced, or modeled. Very attractive bags, pocket books, and music rolls can be made of leather, with linings to harmonize. Divan pillows of soft leather with the edges laced together with narrow strips of the same, are both pleasing and durable.



No. 7. SILVER SALT CELLARS AND SPOONS. BY MAY E. PECKHAM.

For the metal worker, there is something truly fascinating about a copper bowl, and almost endless are the different

sizes and shapes that can be made. Shallow bowls can be fitted with the lead or bronze flower holders, that are used for the narcissus, jonquil, or other flowers that grow straight and tall. Small bowls can be made for violets, and larger ones for nasturtiums or nuts and fruits. Ash trays, card trays and pen trays can be made of brass, copper, or silver.

Illustration No. 6 shows a Japanese jar of pottery with a metal top. The jar was a beautiful brown, and the cover was made of copper and colored to match. It was made in four pieces, the top part was cut perfectly round, and beaten in a wood pattern until it was the right shape, then a ring was soldered on this to lie flat on the top of the jar, a second ring was made, and soldered on to the first one, this ring, or collar, fitted inside the neck of the jar. A ball was soldered on the top for a handle. The cover was finished with files and emery cloth, and then colored, by rubbing with machine oil, and applying a gentle heat, until the right color came when the metal was cooled.

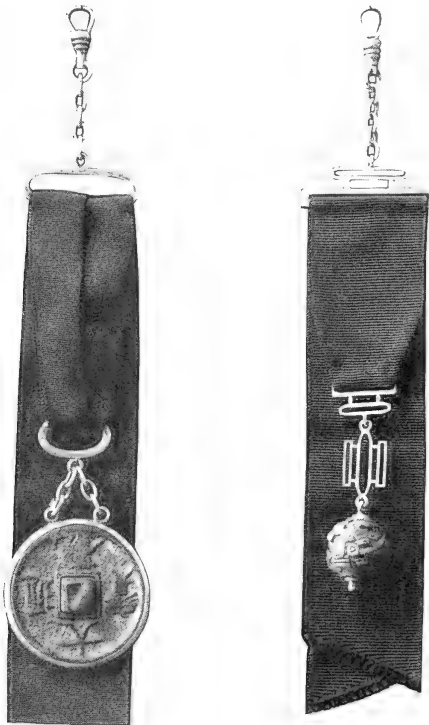


No. 8-9. SILVER SPOON, SUGAR TONGS, AND BUCKLES. BY MARJORIE FRANCES ROSE AND EMILY F. PEACOCK.

The salt cellars, and spoons, Illus. No. 7, are made of silver 19 Gauge. Cut a circle of silver the size desired for the salt cellars and hammer into a wood pattern until they are the proper shape. The bottom of the salt cellars should be perfectly flat so that they will stand firmly, or they may be left round and three silver balls soldered on for feet. Those illustrated were perfectly plain excepting for the etched monogram, but a single border design could be etched on the inside or the outside. The spoons are made of the same gauge silver cut out very accurately and hammered in the same manner as the salt cellar. Both are finished with files and emery cloth.

The bonbon spoon, Illus. No. 8, was made in the same way, excepting that the handle was etched. The small sugar tongs illustrated should be cut out of 18 gauge silver, $\frac{3}{4}$ of an inch by 7 inches. The bowls are beaten into shape just as the salt spoons were, then finished with files and emery cloth. The centre is bent over a round piece of wood and planished with a planishing hammer to give the metal spring. The tongs would be very effective etched or pierced.

In these days of many buckles, silver ones for slippers as well as for belts are not a difficult undertaking. Those illustrated were made from 19 gauge silver. The larger pair were $1 \times 1\frac{1}{2}$ inches and the smaller ones $\frac{3}{4} \times 1$ inch. A very true pattern should first be cut out of brass, and the silver cut from that. When all the edges are filed and finished the buckle is curved by hammering it between a convex and concave piece of wood. The last thing to do is to solder a bar on for the center piece.



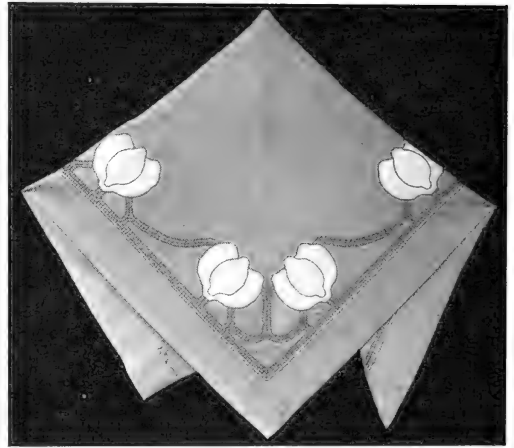
No. 10. JAPANESE COIN.
Mounted for a Fob.
BY HARRIET McDONALD.

No. 11. CHINESE CARVING.
Mounted for a Fob.
BY HARRY C. WHITBECK.

The watch fob illustrated, No. 10, is made of a Japanese coin. A stone was set in the centre and the coin bound with silver. In No. 11, a carved Chinese bead was used. Hat pins can be made of beads and three are used in a set nowadays. Paper cutters, candlesticks, ink wells, book slides and sconces are among the many things to make in copper; and in silver, napkin rings, olive or butter picks, tea spoons, muff chains, and stick pins.

NEWCOMB EMBROIDERIES.

The embroideries from Newcomb College New Orleans, La., attracted universal attention at St. Louis. Great interest was centered in the fact that each piece was not only



No. 1. MARIE DELAVIGNE.

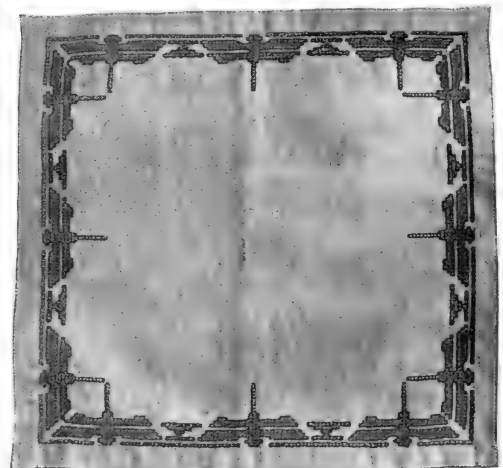
designed and embroidered, but also spun and woven by the students.

The simplicity and quaint irregularity of the homespun web united with the harmonious coloring of the design show training in the laws of art and deserve recognition. Of the artistic crafts few lend themselves to individual treatment so satisfactorily as embroidery especially for interior decoration where coverings and hangings into which the skilled use of design and color have been brought, carry charm and distinction.

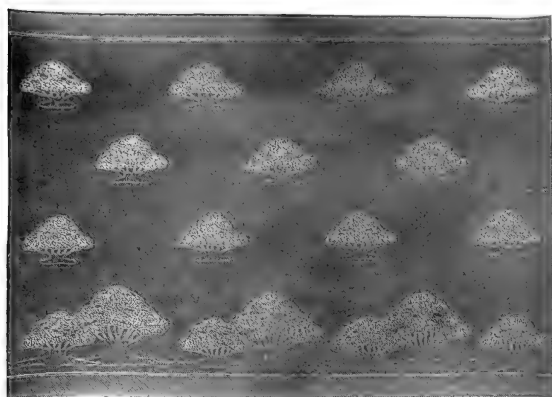
The work illustrated was done by the following students.

No. 1. By Marie Delavigne. A table cover in tussah silk with applique magnolia bud in couched outline. It is about 32 inches square. The color is a yellow ash, with ivory white flowers; the stem in dark green and browns to simulate the color of bark.

No. 2. By Ada Lonegan. A center piece about 15 inches, of gray canvas with a cross stitch motif of dragon flies in dark green, outlined with blue. This particular design has caused a great deal of flattering comment from connoisseurs of embroidery, and we regard it as one of the most successful.



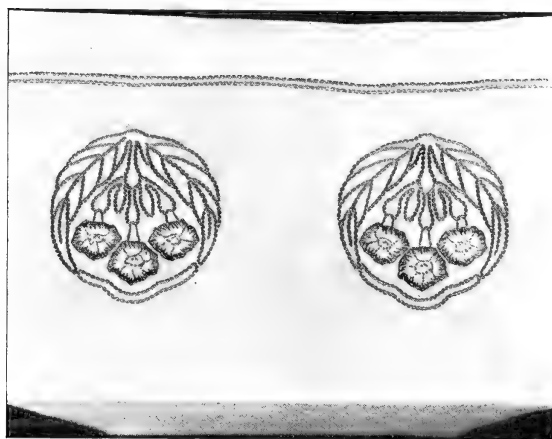
No. 2. ADA LONEGAN



No. 3. GERTRUDE ROBERT SMITH

No. 3. By Gertrude Robert Smith. A wall hanging of dark red Razee cloth; the motif is the china ball tree in dark blue with light green stitchery for the body of the tree. This effect is extremely rich and powerful, and much darker than the photograph would lead you to expect.

No. 4. By Sally Holt. A table scarf of white home spun linen, with tobacco plant and flower as the motif. The color is green and golden-pink in couched outline. The strip is about 18 inches wide and 2 yards long. The other end of the scarf has a similar design on the other side of the table.



No. 4. SALLY HOLT

ANSWERS TO INQUIRIES

J. E.—The last firing should leave enough polish on the enamel, but finely powdered pumice No. 00 made into a thick paste is used for polishing. If the surface is flat a wooden wheel can be used, but if there are crevices, a felt wheel will reach them better. For deep cavities a pointed spindle of wood or felt, should be used. Tripoli and oil will polish enamel also.

W. K.—To get a green finish on brass, mix powdered acetate of copper and carbonate of copper well together until you get the right tint. Mix this with a white lacquer and apply to the brass with a soft brush. When this has thoroughly dried apply a thin coating of white lacquer over the whole.

Statue—The following method is highly commended by Lehner for mending statuary. The broken edges are washed with water until more can not be absorbed, and the surface remains wet. Then stir fresh calcined white

plaster of Paris with water to a thin paste, continue to stir until this is cold. Then rapidly paint the paste on the broken edges, pressing the pieces together until they set hard. Plaster of Paris and alum combined with the fine powder of calcined glass, form a very hard and durable cement for all mending of stone work.

B. T.—A filler for coarse grained wood is often made of soft wax flour and varnish.

GOOSEBERRY PLATE (Supplement)

Mabel C. Dibble

Sketch in the design. Tint small panels in clouded effect, using Dark Blue, Light Violet of Gold and Brunswick Black. Wipe out berries and leaves; outline all of design in black, Ivory Black $\frac{2}{3}$, Dark Blue $\frac{1}{3}$. Outline panels and bands with heavy line of same using only turpentine, no oil fire. For second fire tint white panels and centre of plate with Chinese Yellow very light. Leaves in light panels, Apple Green, Brown Green, little Brunswick Black, $\frac{1}{4}$ Aufsetzweiss, leaves in purple panel, Apple Green, Brunswick Black added to mixed enamel, $\frac{1}{3}$ Hancock's Hard White Enamel, $\frac{2}{3}$ Aufsetzweiss. Purple berries, Dark Blue, Light Violet of Gold, Brown No. 4 or 17 and Brunswick Black. Use no enamel. Paint them in, using a little tinting oil, shading quite heavily. For light berries, shade the mixed enamel with Apple Green and Brunswick until a soft grey, float the color on, and when dry wash lightly over parts of berries with Violet of Iron. Vein leaves with black, also purple berries, scratch out white lines, vein the light berries with brown and black mixed, and add prickles in black. The little dashes in narrow panels are of the purple mixture.

ANSWERS TO CORRESPONDENTS.

Miss A. K.—For your charcoal kiln it is absolutely necessary that you have a chimney, the higher the better, and a sheet iron hood like an inverted funnel with a pipe going into the chimney and supported by iron braces from the roof. But why do you prefer a charcoal kiln when oil is easier, better and cheaper as a fuel. If you must use charcoal be sure and have your funnel wider than the diameter of the outside of kiln and high enough above it to admit of putting on coal easily. Sometimes a sheet iron drop is put on the funnel, hanging straight down all around except for a space in front. The charcoal has then to be poured on top of kiln and distributed with a poker. To protect yourself from sparks, an oil cloth apron is useful. The sheet of tin would be in the way. Only powder colors can be used for dusting on. You can, however, paint with the La Croix Colors and when the colors are "tacky", dust the powder color on by taking some on a palette knife, dropping it on the painting and pushing it over the surface with a pad of cotton. For regular dusted grounds however, the regular grounding oil is necessary. This is first painted on, then padded until even and tacky. Then color is applied as above until the oil will absorb no more color and the surface looks dry.

A. G. C.—Burnishing sand is used wet and applied with a soft rag or cotton.

M. C. A.—We only know of one tile which comes for decorating and that is white 6 x 6. If you wish to decorate tiles already colored you had better write to the manufacturer for sizes and colors as you will have to use all of one make, and each factory turns out special sizes and glazes. You will find directions for making gold from gold foil, such as dentists use, in *KERAMIC STUDIO*, September, 1901. Never having put up gold we can not tell how many boxes can be made from an ounce. You will have to judge for yourself how much will leave a fair profit.

J. E. H. P.—To dust powder colors over painted grounds when partially dry, take the powder on the palette knife and drop on the part to be dusted, then take a clean brush and distribute it evenly until the painting will absorb no more, a piece of surgeon's cotton serves this purpose very well; the same process can be used on light grounds by allowing the painting to become still dryer, before dusting.

R. M.—The "reddish glow" on the mountain ash pitcher is not on the original. It is very difficult to reproduce a round piece of china in colors as the shadows and lights affect the color. However, if you would like to have that effect, the use of a little yellow red in the dusting would produce it.

K. M. A.—Will be answered in December magazine.

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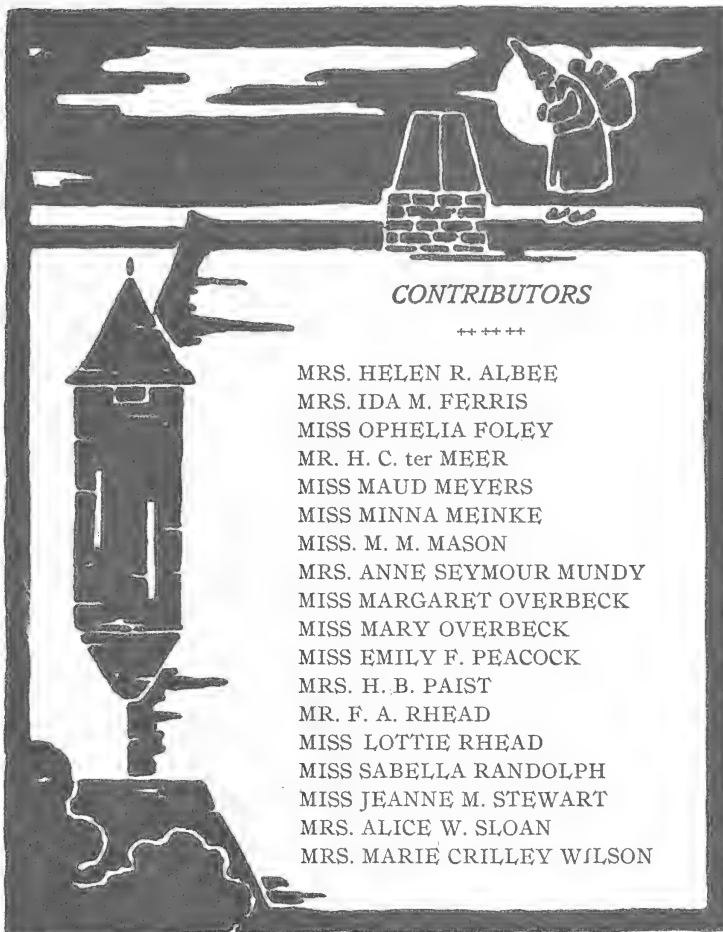
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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SYRACUSE, NEW YORK

December 1905



CHRISTMAS Greetings to our readers! We hope they will like our holiday number. We have worked hard to spread a Yuletide feast for them and wish them a good digestion! The New Year approaches and with it we hope to turn many new pages with the help of our subscribers. Will they not write us a New Year's letter, making suggestions as to what they would like for the New Year. We will do our best to fulfil their desires. Tell us what you think would improve the usefulness of KERAMIC STUDIO. We may not always agree, but we will surely receive many valuable hints.

It has been thought best to extend the time for the competition for the punch-bowl and cup. (See back of cover.) Beside the color drawing, as called for, a section in black and white, *working size*, can be submitted rather than the entire full size bowl. If preferred, the bowl may be done in black and white, accompanied by black and white section in full size and a section in color. The full

size bowl should be 12 to 15 inches in diameter. Special attention is called to the shapes of bowl and cup.

Our "Fruit Book," which we are sure will be fully as popular as our "Rose Book," will be ready in January. It will be a larger book, as it will contain the studies published in six years, while the "Rose Book" was the collection of four years.

We are approaching the season of exhibitions. Have the various clubs given up their fall sales. We will be glad to hear from them with illustrations of the more interesting exhibits. We are always glad to give club and studio news, and illustrations when received in time. Sometimes we have to cut the cloth according to the space, but where possible we give as much space as we can.

We would be glad to have drawings in black and white of any subject suitable for china decoration submitted from time to time by our subscribers. At present we are needing greatly studies and arrangements of miniature flowers, fruit, etc., for small pieces; also good simple designs for beginners.

THE CLASS ROOM

On account of lack of space the articles on gold work will be continued in the January KERAMIC STUDIO.

ROMAN GOLD.

[REPRINTED]

Emily F. Peacock.

To the amateur, the preparing of gold for ceramic decoration seems a great undertaking, but with the proper apparatus, materials and care, this should not be. Then the pleasure and profit derived from using pure gold more than compensates for time expended. There are two methods generally used. In both the metal is dissolved in *aqua regia*, and when precipitated is in the form of a light brown powder. By one method the gold is precipitated by *ferros sulphate* (copperas), the other by mercury. The former I prefer, and give as follows: Take four penny-weights of pure ribbon gold, cut into small pieces, and put in a large measuring glass or porcelain vessel holding not less than a pint, cover with about an ounce and a half of *aqua regia*, placing over vessel a piece of common glass. Let this stand over night in a large room, or preferably, in the open air. In the morning pour the chloride of gold into two glass vessels, each holding three pints or more, being very careful not to waste a drop, as every grain counts when the precipitate is formed. Then make a solution, taking about a quart of warm water to an ounce of *ferros sulphate*. When thoroughly dissolved, add to the chloride until precipitation begins, clouding the liquid, and the gold in the form of brown powder will begin to fall to the bottom of the vessel. Let this stand four or five hours, or until entirely settled;

then pour off the clear liquid from the precipitate, treating it as before, as the gold held in solution may not all have been precipitated; *i. e.*, pour off clear liquid into another vessel, to this must be added more of the prepared solution, until it is cloudy as in the first instance; if it refuses to cloud there is no more gold in solution. Wash the precipitate left in the vessels with warm water, let it stand until settled, pour off, and repeat the process twice. The washing consists of stirring the precipitate with a glass rod a few times in the water. When it has settled for the last time, pour off the water and transfer to a shallow plate that will bear heat; place over this a paper cover, and put in front or over a fire. When quite dry, rub down with a muller; when it is ready for use or to be fluxed. Divide your powder into penny-weights. In this way you will find out how much you have made. All liquid used should be poured through filter paper afterwards, to make sure you do not lose the smallest quantity. When dry this may be burned, and only the grains of gold remain. To make flux, use nitrate of bismuth, twelve parts, to one part of pulverized borax; mixing one part flux to twelve parts the gold powder. When ready to use, rub down to a proper consistency with fat oil and spirits of turpentine, taking care not to make it too thin. If made as directed, one coat of this gold is sufficient.

A couple of glass rods, several pieces of glass for covers, and a large jar to hold solution, besides vessels already mentioned, will be necessary, and each one of these must be washed scrupulously clean before using. Glazed paper is best for wrapping up gold powder, and a small pair of scales will be found very useful.

LIQUID BRIGHT GOLD.

[REPRINTED]

Emily F. Peacock.

Dissolve 1 drachm of gold in $\frac{3}{4}$ ounce of *aqua regia*. Add 6 grains of metallic tin, using more *aqua regia* if required to dissolve it. Pour with constant stirring into a mixture of $\frac{1}{2}$ drachm of balsam of sulphur and 20 drachms of oil of turpentine; as it stiffens, add $\frac{1}{2}$ drachm of oil of turpentine and mix well. More gold gives brighter effect, and more tin a violet tinge. Balsam of sulphur is made by boiling together in a covered vessel 1 part flowers of sulphur and 4 parts oil of lavender until the mass thickens.

o o o

BURNISH GOLD AND SILVER.

H. C. ter Meer.

It is not as difficult to prepare burnish gold and silver for use for china decoration as is generally supposed, the preparation of burnish silver being especially simple. In carrying out this work, cleanliness and care in handling the chemicals must be observed, as the acids are caustic and produce stains. The gold and silver solutions produce stains and silver nitrate is also caustic. Only chemically pure chemicals and distilled water should be used.

BURNISH GOLD NO. 1.

In order to prepare this gold powder, three penny-weights of pure gold are dissolved in one ounce of *aqua regia*, obtained by mixing equal volumes of hydrochloric and nitric acids. When the gold has dissolved completely, evaporate the solution to dryness on a water bath*, and dissolve the residue (auric chlorid) in 28 ounces of water. Then filter the solution.

If it is desired to save time and to avoid the handling of nitric acid, 120 grains of c. p. gold chloride (as employed in photography) are dissolved in the above quantity of water.

Pour the filtered solution into a clean 32-ounce jar, preferably a precipitation jar and add small quantities at a time of a solution composed of: Water, $3\frac{1}{2}$ ounces; ferrous sulphate, $\frac{1}{2}$ ounce; sulphuric acid, three drops; until no further precipitate is produced. After every addition, stir the solution thoroughly with a glass rod. When all the gold is precipitated, allow it to settle, decant the clear liquid and digest† the powder for about eight minutes with hydrochloric acid. Then wash the powder six times, by adding water, stirring, allowing the gold to settle and decanting the clear water. Finally, decant as much as possible of the last wash water and wash the powder into shallow dish, evaporate the water and dry. After drying, rub the gold powder through fine silk gauze (bolting cloth) with the finger. This powder is unfluxed gold, and when prepared in this manner is very dense. After mixing with the proper quantity of thick oil and turpentine (somewhat more thick oil of turpentine should be used than is used with powder colors, and the mixture should have the consistency of well prepared tube colors) it is ready for use over colors which have already been fired. In order to use it over white china, gold flux must be mixed with it. Gold flux can be bought of A. Sartorius & Co., New York,

* A water bath is a metallic vessel, with a cover composed of overlapping concentric rings, which are used to support the vessels to be heated. It is used in the same manner and serves the same purpose as a double milk boiler, i. e. it prevents over heating. In this case the solution to be evaporated is poured into a porcelain dish, supported on the water bath (filled nearly full with water), in such a manner that the bottom of the dish is in contact with the water in the bath. The water in the bath is then boiled until all the liquid contained in the dish has evaporated, leaving a yellowish crystalline residue. The water bath must not be allowed to boil dry as this would ruin it.

† Digest means to wash the gold powder with hydrochloric acid (literally to soak in the acid) in order to remove any iron present. It is accomplished by pouring the acid on the powder contained in a suitable vessel and shaking or stirring, the gold is then allowed to settle. After the specified time has elapsed the acid is poured off.

in any quantity, and is so cheap that it does not pay to make it. The gold flux is incorporated with the gold powder when the latter is mixed with the thick oil of turpentine.

GOLD NO. 2.

A cheaper grade of gold suitable for large surfaces, such as feet, handles, etc., on ordinary work, is prepared as follows: Dissolve $1\frac{1}{2}$ ounces of metallic mercury in $3\frac{1}{2}$ ounces of nitric acid. This should be accomplished out of doors, or in a good draught of air, near an open window, so that the red fumes evolved, which are poisonous, are carried away. Then dissolve $3\frac{3}{4}$ penny-weights of pure gold in a solution composed of nitric acid, $2\frac{1}{2}$ ounces, ammonium chloride $\frac{1}{2}$ ounce.

When the gold and the mercury have dissolved, mix the two solutions by pouring the mercury solution slowly in small quantities into the gold solution. The gold is hereby precipitated in the form of a bulky powder, which is washed, dried and sifted, as described above. This gold must also be mixed with gold flux, if it is to be applied directly to white china.

BURNISH SILVER.

In order to prepare burnish silver, proceed as follows: Dissolve 480 grains of pure silver nitrate in 32 ounces of water and suspend a sheet of bright copper in the solution. The silver is precipitated, on the copper, as a loosely coherent powder, which is shaken off the plate from time to time. When the precipitation is complete, wash the silver powder with boiling water and dry. Finally, after mixing the powder with 24 grains, or with $\frac{1}{12}$ th its weight, of bismuth subnitrate and rubbing fine with a muller, on a ground glass plate, it is ready for use.

These gold and silver powders can be preserved in the dry state, or they may be rubbed up with a suitable quantity of fat oil and preserved. The powders are also suitable for "dusting on"; when used for this purpose, gold No. 2 is recommended, as it is more voluminous than No. 1, and is consequently cheaper to use.

The silver preparation in question requires no flux for use on white china. The bismuth subnitrate, with which the silver is mixed, is the flux.

o o o

First Prize—Anne Seymour Mundy.

ALMOST the first thing which a pupil wishes to learn is—"how to put on gold," and as this is to be a little talk for pupils rather than teachers, we must confine ourselves more strictly to its *use* rather than to its composition—except perhaps as to how to select a good and durable gold.

A \$5.00 gold piece is the *standard* in color and wearing qualities—so the best gold for china is one which after firing will stand continued washing, a great deal of wrapping, packing and moving perhaps—and keep its surface intact.

A good gold, however, will not be responsible for rough ragged edges or bare thin spots on edges or handles if carelessly manipulated, or more carelessly handled to and from the drying oven, or from the class room on the way to the kiln.

For the pupil the first thing to be considered is "what is the best gold," and then "how to use it." As to *what* is the best gold, where opinions differ it should be left to the responsibility of the teacher until observation and experience have formed a basis for self judgment as to its merits. In this article let us consider *first* how to use the usual Roman gold.

[To page 170.]



HOLLY BERRIES—JEANNE M. STEWART

IN sketching this design it should be borne in mind that the French holly berries are larger and many more in a cluster than those in the United States. Lay in the berries first in a tone composed of equal parts of Yellow Red and Pompadour No. 23 shaded with Pompadour No. 23. The darker berries and those in shadow with Stewart's Pompadour with $\frac{1}{3}$ Ruby Purple. The leaves which are very dark and glossy in Yellow Green, Turquoise Green, Olive Green and Shading Green. Care should be taken with the sharp narrow points of the leaves which are often tipped with a faded brown. Chestnut Brown to which a little Pompadour has

been added makes a good color. The background in soft greens and greys is added in the second fire, shading from ivory yellow to the dark tones under the leaves, made with Shading Green and Stewart's Grey, Brown, Green, Pompadour and Ruby Purple.

The bright reds should not be touched in the second fire but in the third the whole design should be brightened and strengthened and shadows added.

Pompadour and Grey in equal parts, forms an excellent shade for the shadows. These reds should be given careful firing as much depends upon this for a bright, brilliant red.

MATERIALS.

You will require 1 small palette knife to be used exclusively for gold; 1 No. 0 Red Sable Rigger for fine lines, tracings, etc.; 1 square or pointed shader for flat surfaces (about 8 or 10c.); 1 small covered palette to be used only for gold, (costs about 75c.); 1 small thin glass for turpentine; 1 receptacle for alcohol, a wide-mouthed bottle, preferably, so that it may readily admit brushes and be corked when not in use; pieces of cotton cloth which have been "cut"—not torn, and a box of Roman gold.

For Roman gold, as usually sold: With a clean palette knife transfer part of your gold to your absolutely clean palette. Dip your palette knife into the turpentine glass, drop it off on to your gold, repeat, and mix to the consistency of paint for tinting purposes. After mixing the gold do not scrape your knife off on the turpentine glass—learn to work the gold off on a clean part of your palette. Gold is expensive and these little points of economy are well worth looking after. *Whenever* you wish to thin your gold, do it by dipping the palette knife into the turpentine; never use brushes for this purpose, because you can not dry them out sufficiently to do good work afterward without wasting gold, and the turpentine is apt to "run" into the work.

There are two good ways to apply gold to rims. Taking the plate with the right hand, support its base on the thumb and four fingers of the left hand. Having filled the brush with gold according to directions in October number of *STUDIO* (same as you would fill with paint), rub the flat side of the gold filled brush along the edge, slowly turning the plate on the fingers. The hand with gold brush remains stationary, with elbow resting on table or not, according to the steadiness of your hand. Cover the rim so that it may be seen best by looking down at the plate or tray. Many forget this and cover the rim so that it runs over the edge and shows most under side. The quicker way, however, to put gold on edges and to make it more even and true is to use one finger of the right hand. Dip the finger in the gold don't get too much on your finger nor cover too much surface on the finger, do it somewhat daintily. Apply the finger to the china, rubbing from right to left back and forth around the edge until the edge is uniform in width, and the gold becomes tacky, the rubbing back and forth makes it spread evenly. Do not bear on too hard.

If the gold (pure gold) is applied too thickly in one coat it will scale off after firing, and is worse than not enough gold. If the edge of the dish is finger marked, sometimes the gold burnishes off after firing. You know how careful the dentist is in putting in gold fillings never to touch his fingers to the gold leaf. The same principle holds good in china, an imperceptible oil in the skin causes the trouble. So, before a piece is gilded, wipe the edges or handles, whatever is to be covered, with a cloth moistened with turpentine or alcohol. Putting the cloth around your finger, dip it into the turpentine, sop it almost dry on a dry corner of the cloth and wipe the edge. If the cloth is too wet it may run on to your tint or design and spoil your work. Two thin coats are better than one thick one—always.

It is better to have the gold as perfect as possible for the first firing, as usually the first firing is the hardest and you are sure of a good foundation which will not rub off. It is possible with practice and experience to put gold on edges, handles or surfaces so that they may come from the first firing absolutely perfect. Bear this always in mind—absolutely perfect.

The object of gold work is to enhance the beauty of your

piece, *do it* beautifully. Be not wasteful nor slovenly with an exquisite material.

The directions for putting on rims or surfaces apply also to handles, except that you use your square shader to paint it on. For a broad band of gold, get the edges even first by means of the "lining brush" (red sable rigger), then fill in between with the square shader. In applying gold to large surfaces, as the inside of a punch bowl, lavender oil will be found an excellent medium to make it cover smoothly. Better yet, use liquid bright gold for foundation, being careful not to let it come quite to the edges of your "gold surface to be," as it "creeps," and if not entirely covered by Roman gold after—shows an ugly pinkish edge.

After putting on liquid bright gold, dry *very hard* in the oven, so that it will not "pick up." When it has cooled, apply an even thin coat of Roman gold, because it is much easier covered then, than after firing, when the gold has become bright, shiny and slippery. Dry again before firing. There is a saving by first using liquid bright gold on large surfaces—besides it makes a smoother foundation for burnishing. Line cups, salt dips, etc., this way before applying Roman gold. Do not use liquid bright gold on small surfaces or edges. It is risky, because it is difficult to handle neatly, and a slight accident in using it on a small surface would cost more than you could save.

If the gold has become hard on the glass, with the knife drop on a bit of turpentine and apply a lighted match under the slab to warm it. Be sure to use turpentine first, else you only dry out the gold the more. Move the glass or the match around all the time (being careful not to ignite the top) else the uneven heat may crack the glass. This is one reason why it is better to remove to the larger slab only what you wish to use soon, as it is much more readily softened on the small glass than on the covered palette.

If the gold has become old and "fat" use alcohol in softening and applying it. Never use alcohol with freshly made gold unless you find it too "fat," as it will become "mealy." A change back to turpentine will sometimes remedy this, or, possibly, addition of tar oil or lavender oil, but do not make yourself trouble by so doing unnecessarily.

If the gold is fired properly it will come from the kiln pale yellow in color and dull in finish, according to the make and kind of gold. It is then ready, if you wish to be burnished. An agate burnisher makes the brightest finish. It is nice for rims of plates, also in etching or to make certain other finishes. Sand comes next, and used with plenty of water makes a soft pretty finish for handles, bands, etc. It is best for handles because with a wet cloth and a little sand you can get at places which another burnishing medium would not touch.

Then comes the glass brush. It also makes a soft pretty finish, not so bright as either of the others, but oh—the trials to the soul caused by its tiny broken particles. It is apt to get in your fingers—on your apron—on your palette—with no end of loss and discomfort entailed. *On the other hand*, if you wear an old pair of gloves when burnishing, burnish only over a paper which is afterward burned carefully to avoid trouble, and wash the china in warm water, letting it run off into the waste pipes, it *can* be done with glass comfortably. If you get a piece of glass in your fingers hold under the hot water faucet, rubbing always the same way. It is very injurious to inhale the particles of glass which might possibly arise from too constant practice with a glass brush. To make the glass burnisher or brush



CHILD'S PITCHER AND BOWL—MARGARET OVERBECK

To be executed in two shades of grey blue, in orange and olive green, or any desired color scheme.

wear down more evenly and also to protect the fingers, wrap the new burnisher in paper, glueing down the edges. Do it tightly before it has had an opportunity to get loose from its cord binding or girdle. The paper wears down easily in burnishing and the cord may be cut off as the ends come out.

To go back to drying the unfired gold. It can be dried too much, but it is not usual that the oven will be hot enough to cause the gold to "powder off." A coal fire will seldom get the oven too hot, but wood, oil or gas ovens should be watched, as well as the china, lest they burn out the oils so completely that there is nothing left but the gold powder, which will rub off if handled at all.

An oil or gas stove oven which is not kept hot all the time, sweats, and should be heated first with the door open, before the china is put in. Otherwise the vapors will settle on the gold or tint, causing it to separate. After the oven is hot put in the china, leave the door open until the china is quite warm, then close the door and dry. It is better to put the china in on perfectly clean and dry tins or asbestos mats, as the gold comes off most easily if touched or rubbed while hot. Do not touch with hand or cloth until cold. Thin spots are more readily seen after the gold has been dried, and may then be retouched. Do not attempt to retouch gold which has *not* been baked hard, or it will work up. Do not retouch until the china is perfectly cold. Then redry. It is necessary to dry harder when the gold work is to be retouched. Always do the gold work last except when doing lustre work, then lustre comes last. It is dangerous to dry tints or gold on top of the stove or shelf, as steam from the tea kettle or cooking food may cause harm.

The cautions given to insure absolute freedom from lint, dust or any foreign substance apply more to gold work perhaps than any other one subject. As you are careful to have perfectly clean clear turpentine and clear brushes in applying your gold, so will your results be. A muddy turpentine makes dingy gold. It is not necessary to clean gold out of the brushes or off the knife each time, it wastes so much gold; but if you do clean either, let them soak off into the alcohol bottle. When the alcohol has evaporated, the gold, which has settled in the bottom, may be scraped on to the gold palette and mixed again with fresh gold.

FLUXED OR ROMAN GOLD.

All gold marked Roman gold is fluxed unless marked otherwise; and can be used on white china, also over fired pinks and violet shades, and on paste if you have no unfluxed gold.

UNFLUXED GOLD.

This is to be used exclusively over fired color except pinks and violets and particularly gold on raised paste. It fires brighter over paste than the Roman gold and when the paste comes next to white china, pink or violet, if the gold has run over the outlines of the paste itself, the imperfections will burnish off readily, leaving the paste pattern beautifully perfect.

PURE GOLD.

We have mentioned the gold piece of commerce as the *standard of purity with durability*. It contains beside gold, some copper and a little silver. Absolutely or chemically pure gold while it stands the hottest fire, is so soft that it wears off with use. Hence it is necessary to have copper and silver chemically united with the gold to insure lasting qualities.

ADULTERATED GOLD.

To go beyond the proportions of copper and silver as

used in the gold piece is to make adulterated gold just as much as to use lamps black, charcoal or various other things for color, and bulk, which fire out if fired hard enough.

TESTS FOR PURE GOLD.

With a square shader apply to a piece of hard French china a thin wash each of the different makes to be tested.

Give the china the hardest fire and the gold which comes out best, which does not sink in or disappear, is most pure. The purest is cheapest in the end.

It takes a thicker coat and more coats to make an adulterated gold look rich. A pure gold cannot be put on thick without scaling off after firing. Of course a too fat gold will also peel off sometimes. It bubbles. Experience will soon teach you the difference and you can tell at a glance which was the cause.

Liquid bright gold if fired at low temperature is bright and sparkling and easily deceives the uninitiated. Given a hard firing it looks thin and pinkish violet or disappears in spots. There is some tin and *very little pure gold* about it.

Then, the cheaper the gold, the brighter it looks on coming from the kiln. *Other things being equal* it needs the less burnishing.

Unburnished Roman gold has a matt finish after firing. Many prefer the dull finish of unburnished gold. It looks richer and with some colors is more harmonious.

Except for rims, personally, I prefer the finish obtained by gold perfectly applied, burnished with sand after firing, then fired again for soft finish. It is really beautiful. Any unburnished gold wears brighter with use.

Gold burnished while the china is still warm from the kiln, burnishes easier. There are no finger marks. Gold which has discolored in time by exposure to the atmosphere, if the other decoration will stand it, can be fired again and come out like new. Sometimes rubbing with chamois wet with alcohol will restore color and lustre to gold.

Always use a clean cloth and clean water with Fry's sand which is the best we have so far been able to find. It does not scratch the gold so much as other sands.

Always wash the sand off before refiring as it fires on like particles of glass.

Have a pasteboard box over which to burnish and in which to keep sand, cloth and dish for water. Go away by yourself when you burnish. The sand dances up and down with every move. Even if one is three or four feet from the paint table, it manages to land on the paint or gold palette. By using a box you save all the sand from time to time. A 10c. bottle lasts a long time.

If the gold looks brown or if it rubs off from underfiring, put on more gold at once before repainting, thereby saving the first coat.

Some years ago no piece of decorated china was complete without gold work, the more the better. Education has changed our standards.

Gold should be used on china with a two fold purpose; to enhance its beauty and increase its value.

Used inappropriately or too lavishly it becomes unrefined and positively vulgar and savors too much of the loud and showy Mrs. Newly Rich.

In fact gold very often actually cheapens an otherwise exquisite piece.

A dainty and elaborate paste pattern which would be charming as a part of a royal Berlin decoration would be decidedly out of place combined with Rookwood or Losanti glazes, altogether stunning as decorations in themselves.

On certain styles of vases as lining to dainty cups and little bits to be used as cabinet pieces, on an elaborate dinner service for state occasions, more or less according to the taste of the decorator, gold work would be delightful and in keeping.

It is better to err on the side of too little rather than too much gold. If only a fine line of gold is used see that it has no suggestion of scantiness. A heavy fish platter

with a hair line of gold on the edge would be ridiculous. A small bread and butter plate border $\frac{1}{4}$ of an inch wide would be as bad.

There is nothing more chaste, nothing more beautiful than gold work well done. But let the skill and the thought back of it all attract the eye first, not the patent value of cold dollars and cents. Let the real charm of gold work be the essence of pleasure, not the realization of materialism.

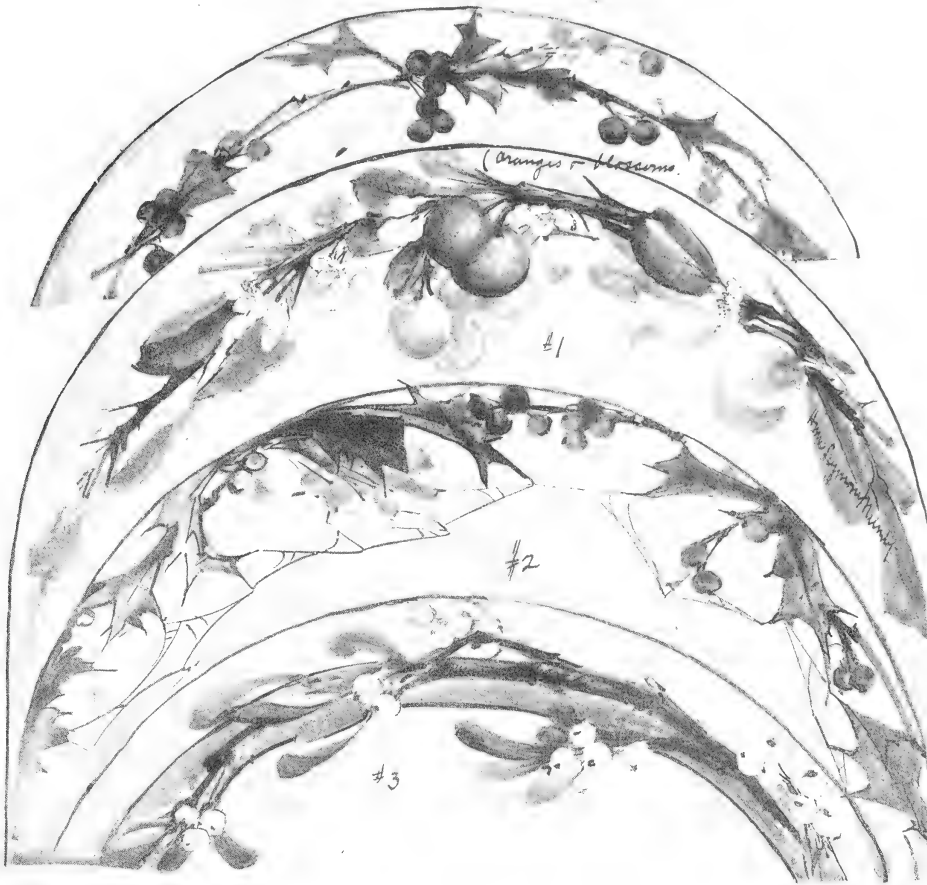


PLATE BORDERS IN HOLLY, MISTLETOE, AND ORANGES—ANNE SEYMOUR MUNDY

Holly Leaves.—Apple, Moss, Royal and Shading Green, a few thorns of Blood Red used thin with greens on brush. Berries, Capucine and Blood Red, touches of Black. Stems—Woody ones with touches of Shading Green.

Oranges.—Silver and Orange Yellow, Yellow Brown, Yellow Red, with touches of Chocolate Brown. (*Yellow red fires out over yellow.*) Stems, greens; woody stems, same as cherry stems, but browner; thorns, sharp and thin, same colors. Blossoms and buds, white, merely wiped out of leaves, make sufficient shading for first fire. Leaves,

Apple, Moss, Royal, Brown Green, Shading Green, Chocolate Brown on occasional edges for variety.

Mistletoe.—Leaves, Apple, Moss and Royal Green. a few shaded with Brown or Shading Green, shadow leaves with Yellow Brown and Blue. Berries, white.

Mistletoe.—Make band of Ashes of Roses, shading into Yellow Brown and Chocolate Brown to represent tree on which mistletoe grows. Capucine Red on border as Christmas color, use pale or make border of Blood Red.

KERAMIC STUDIO



ORANGE DESIGN FOR CUP AND SAUCER—MINNA MEINKE

To be executed in dull orange and brown or olive on a cream tint.



CHILD'S CUP—OPHELIA FOLEY

In grey greens.



CHILD'S CUP—OPHELIA FOLEY

In greens or red brown and light ochre.



MISTLETOE PLATE—JEANNE M. STEWART

THE same may be said of the French mistletoe as of the holly, keep the berries very large and full.

After sketching the design in India ink lay in the background in Ivory Yellow, Turquoise Green, Pompadour, Grey, Shading Green and Brown Green. After "padding" carefully wipe out the design and paint in while background is still wet that all hard lines may be avoided.

Very delicate shadows should be used in the berries made with Stewart's Grey and Lemon Yellow. The berry

is modeled by picking out the lights with sharp pointed brush. A slight touch of Chestnut Brown forms the blossom ends. Yellow greens prevail in the leaves, and are obtained by mixing Lemon Yellow or Yellow Brown with the various greens.

Retouch the background in the second fire throwing parts of the design in shadow. In white berries of any kind care should be taken to keep the lights clear and shadows not too strong but soft in tone.

DESIGNS FOR CHILD'S CANDLESTICKS
MARY OVERBECK

In olive green and orange with black outlines
or in any desired color scheme.



In dark cream and yellow brown, or orange and olive.



CHILD'S SET IN GREY-BLUES OR GREENS—OPHELIA FOLEY

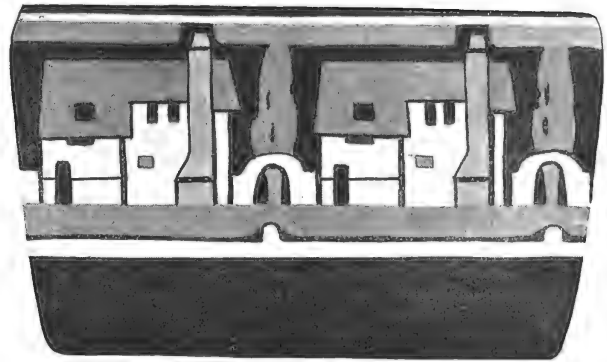


CHILD'S BREAD AND MILK SET—F. ALFRED RHEAD

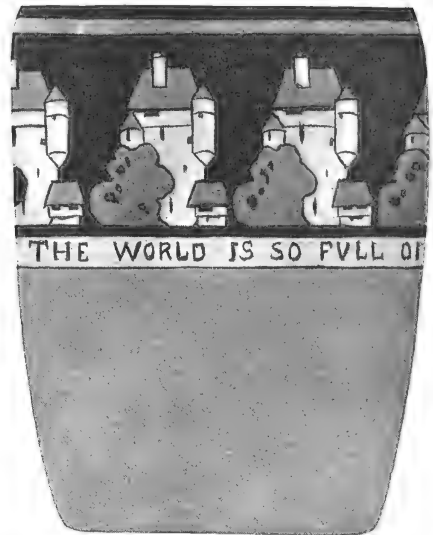
Color scheme—Dark chocolate, olive green and pearl grey.



CHILD'S MUG—MARIE CRILLEY WILSON

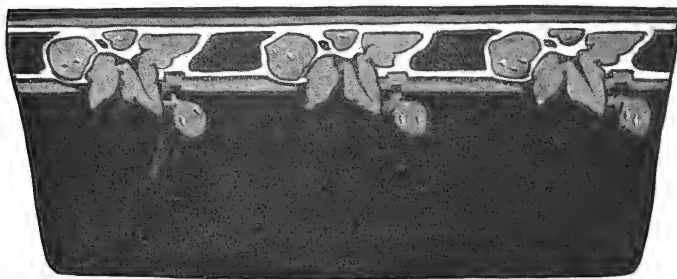


CHILD'S BOWL—MARIE CRILLEY WILSON

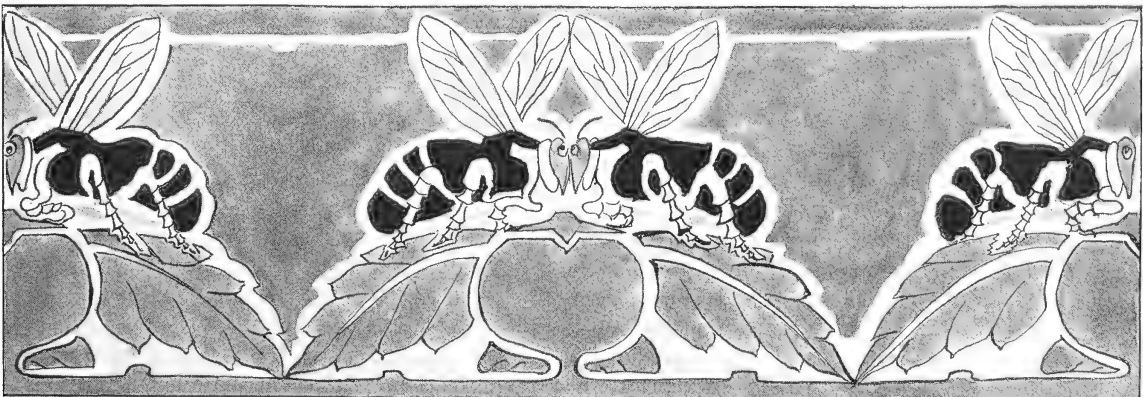


CHILD'S MUG—MARIE CRILLEY WILSON

"The world is so full of a number of things,
I'm sure we should all be as happy as kings."



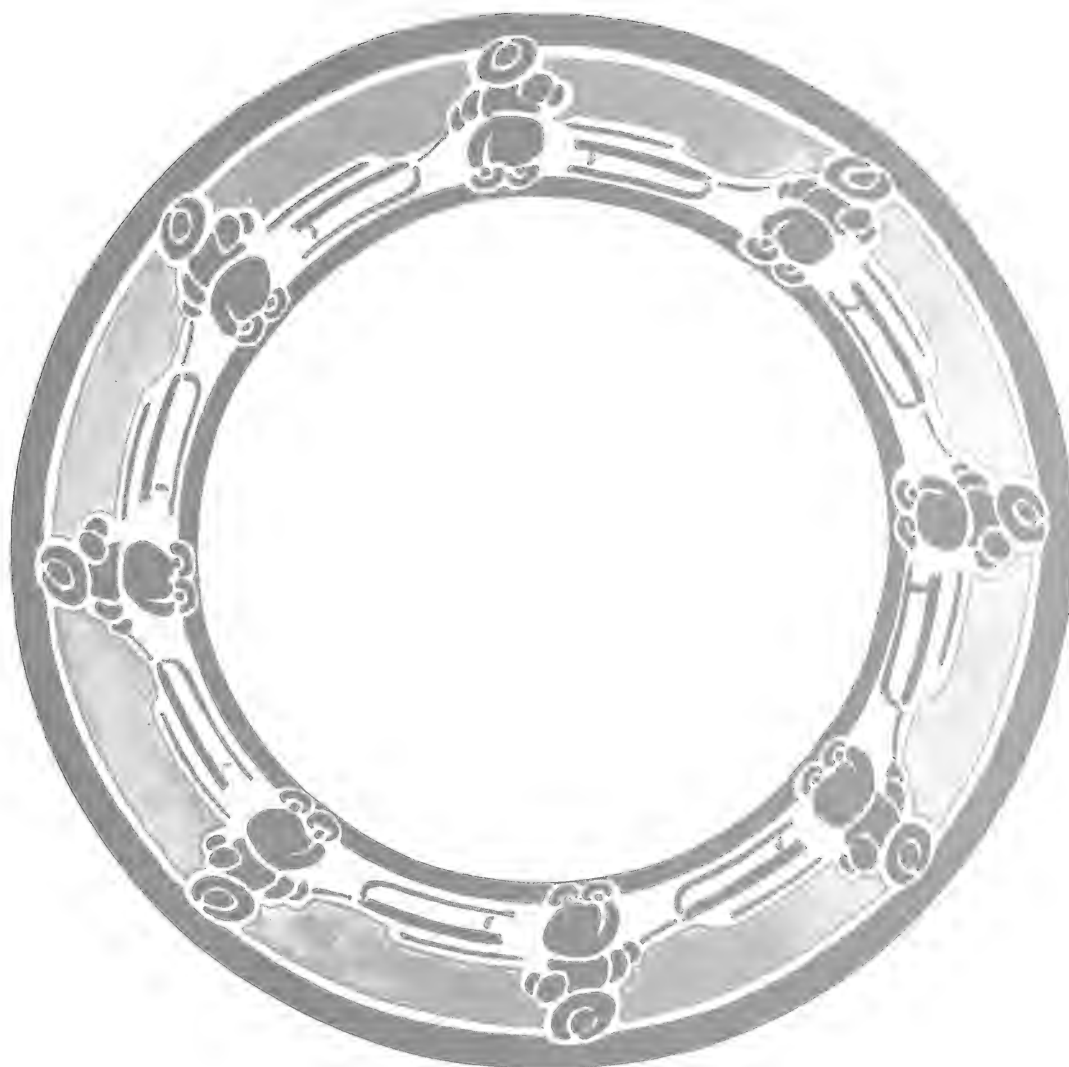
STRAWBERRY BOWL—MARIE CRILLEY WILSON



BORDER FOR STEIN OR CHILD'S MUG—HENRIETTA BARCLAY PAIST



CHRISTMAS TREE STEIN IN GREENS—SABELLA RANDOLPH



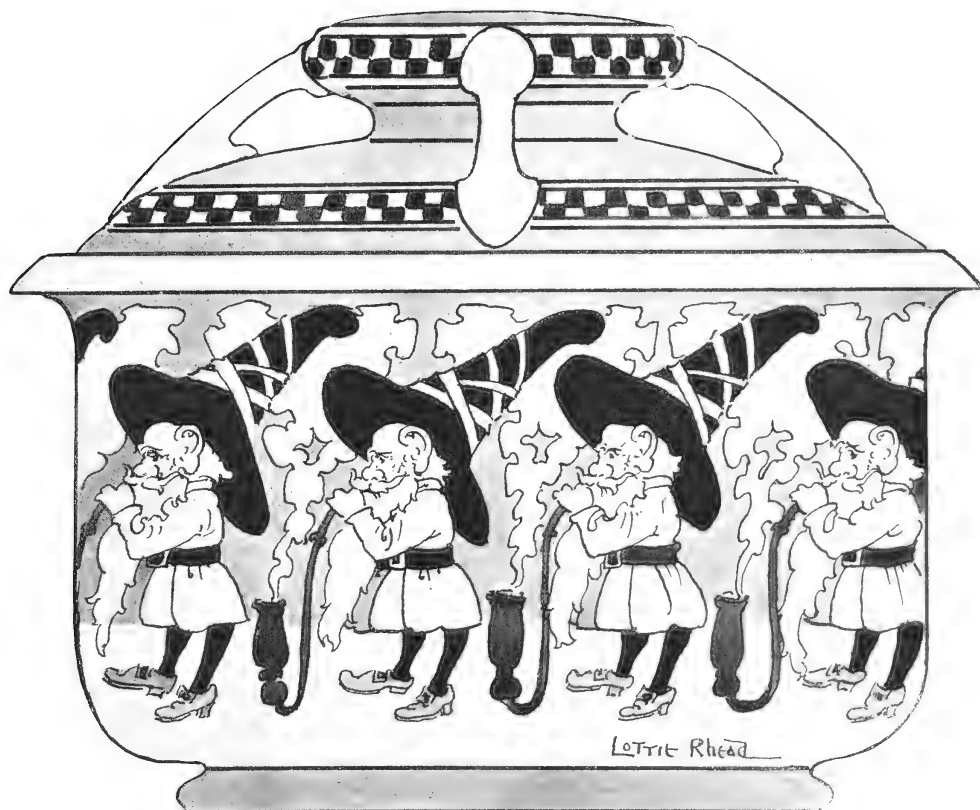
CHILD'S PLATE—MARGARET OVERBECK

In gold and yellow brown, dark blue and light green or red brown and gold.



CHILD'S LOVING CUP—F. ALFRED RHEAD

Color Scheme: Base of cup, Banding Blue and Black dusted ground, handles White with stripe of Apple and Royal Green mixed; line between border and base, also roof of house, waist of girl and necktie of boy, Deep Pink; sky, girl's dress and boy's breeches, Turquoise Blue and White; band on girl's bonnet, tower of wind mill and water below, pale Lavender; sails and base of wind mill, feet and bill of geese, stick and wooden shoes, Light Yellow Brown; all outlines, Meissen Brown; shadings on girl's cap and apron, on geese and house, Pearl Grey; stockings and boy's waist and spots on girl's dress, Dark Blue; trees, Royal Green; boy's hair, Yellow; grass, Yellow Green; road Light Pink with darker stones; girl's necktie, White; boy's hat, Light Olive Brown.



TOBACCO JAR—LOTTIE RHEAD

Color Scheme: Ochre, Meissen Brown and Black.



CHILD'S PLATE IN BROWNS AND OLIVE—SABELLA RANDOLPH



DRAGON FLY TILE IN BLUES



ROOSTER TILE IN GREENS

FOR CHILD'S ROOM—HENRIETTA BARCLAY PAIST



STRAWBERRY PLATE IN GREY BLUES—MAUD MEYERS

To be executed in grey blues or greens, or tint plate a deep cream and carry out design in olive for leaves, dull red for back ground and dark bands, berries in lighter red.

ORANGES (Supplement)

M. M. Mason.

IN painting the orange study the best result is obtained by first sketching the study carefully, and beginning to paint on the background; laying it in with Black, Black Green, Yellow Brown, Shading Green, French Grey and Dark Green. For the leaves use the same colors used in the background, with the addition of Yellow Green in the light ones. The stems are painted with Grey and Black.

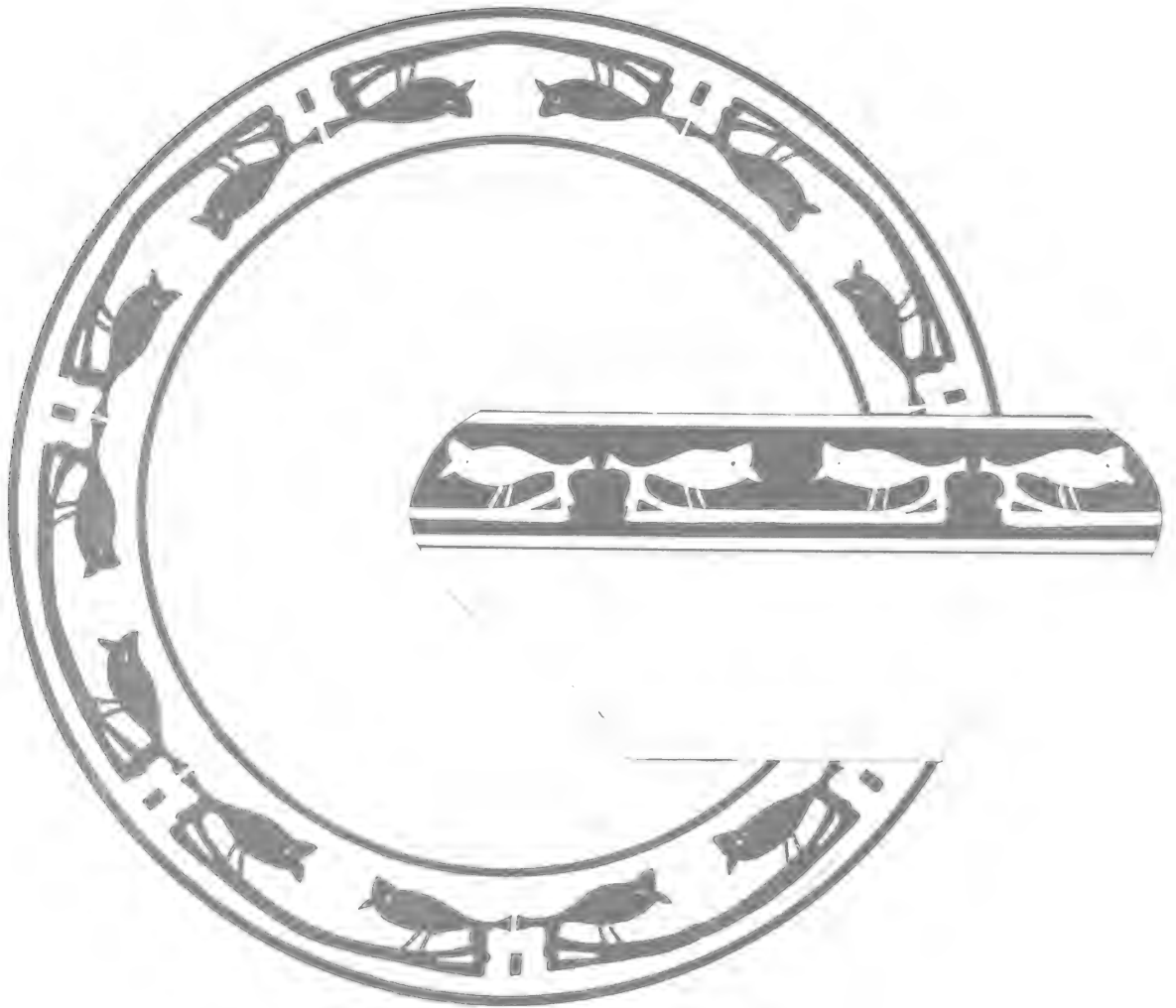
The oranges are then painted in with Yellow Brown.

and a little Albert Yellow in the light of the principal ones. A good medium should keep the whole painting open until it is all laid in, when it is all softened and blended with a pad. Dust the entire panel with the exception of the brighter light in the oranges with dark Yellow Brown and fire. Retouch with the same colors given for the first painting, using simple flat washes to obtain the desired depth of color, and possibly another dusting of Dark Yellow Brown may be advisable, to make it glow with orange color. Strengthen and accent in the third painting with the dark greens and black.

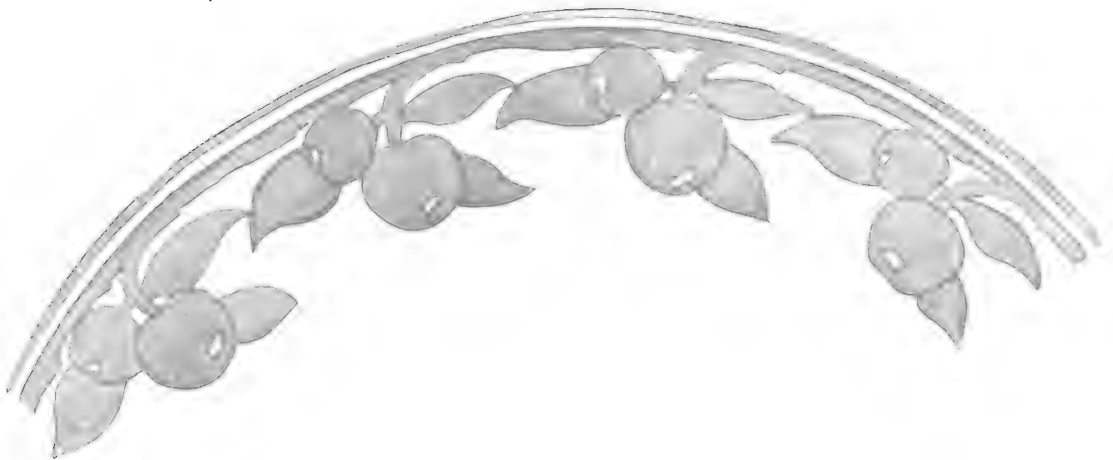


STRAWBERRIES—IDA M. FERRIS

Keep the berries light, they will look coarse if made too dark. Use yellow brown on light side with poppy red in some and poppy red with brown red to shade. Make light leaves of moss green and brown green, with yellow brown on tips of largest leaf. For darker leaves use brown green, yellow brown and brown. Background Albert yellow, yellow brown, olive green and dark brown. Retouch with same colors and dust both fires.



CHILD'S SET IN GOLD AND WHITE—ALICE WITTE SLOAN



APPLE DESIGN FOR PLATE—MINNA MEINKE

Design in dull red and olive green on a deep cream ground, outline in red brown, black, or gold.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



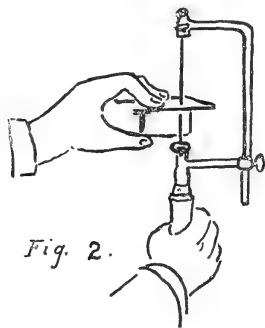
PAPER KNIFE—MRS. HUGO FROEHLICH

THE MAKING OF A METAL PAPER KNIFE

Emily F. Peacock.

GENERALLY the first step in almost all work in metal is to anneal the metal by making it red-hot with a blow-pipe; the second, to clean it from the effects of the fire, by putting it in a hot pickle made of one part sulphuric acid to twelve of water. This pickle must be made in a porcelain dish and kept hot by placing the dish in a pan of water, and keeping that at boiling point; the third to see that the metal is perfectly flat. If it is not it can be made flat by hammering it on a steel block, or on hard wood, with a wooden hammer. A metal hammer is apt to make hammer marks, hard to erase, and it also stretches the metal.

But metal for a paper knife should not be annealed unless it is very hard and heavy. Then it can be hardened after sawing out, by hammering with a steel hammer on a steel block.



Draw or trace the design on the metal and scratch it in with a steel point. Wash off the pencil marks and cut out the paper knife along the outer edge with a metal saw. See that the teeth of the saw point down, when it is put in the frame, and that the saw is taut. Hold the metal firmly in a horizontal position when sawing, use oil or beeswax on the saw and hold the frame vertically, as in Fig. 2. Bevel the edges of the blade with a file until they are sharp enough to cut paper, and finish with emery cloth. If a design is to be pierced, start a hole with a steel punch in each space, and drill through. Put the saw in the drilled hole and cut out carefully. These spaces can be finished by filing.

There are several other ways of decorating the knife. A stone could be set in the handle, enamel used in the designing or the design etched. To etch the design the knife must

be quite finished, and thoroughly cleaned with powdered pumice and water, then with whiting or soap and water, until clear water will stay over the entire surface. Dry well and paint in the background of the design with asphaltum varnish, using a small brush. If the varnish is too thick, thin with a few drops of turpentine, rinsing thoroughly. The painting must be done neatly and carefully, taking care to have the edges very even, as the etching will follow the line of the asphaltum exactly.

Paint over the blade and back of the knife, covering every part except the design. If there are any brown spots or streaks, cover again with asphaltum. When this covering is thoroughly dry, make a bath of nitric acid, one part, and water, two parts, in a glass or porcelain dish. Put the knife in, and if all conditions are good, fine bubbles will soon rise from the exposed metal. The bubbles should be clear at first, then a slight green cloud appears. If the bubbles are large and come rapidly, so as to give a very cloudy effect the bath is too strong. Etching on copper takes from twenty minutes to three hours. Weather conditions affect the bath. In hot weather the bath is more rapid, and vice versa. When the exposed metal is etched deep enough, take the knife out of the bath with a piece of wood and wash it in water. Heat with a flame, when the asphaltum can be easily removed with a rag which has been dipped into turpentine or kerosene. Wash in soap and water and dry. If there are any uneven edges from the etching, file them down with a raffle file. Polish with fine crocus paper or tripoli, and oxidize with chloride of antimony to give a soft tone to the copper. Put on the antimony with a small swab, work quickly and evenly; when this is dry rub gently with very fine tripoli and oil, or rouge and oil. The paper knife, Illus. No. 1, designed and executed by Mrs. Hugo Froehlich, is pierced and etched.



RUG MAKING

Helen R. Albee.

BURLAP.—For a foundation of a rug I use the best quality of burlap of heavy close weave, upon which a design is stamped by scrubbing a diluted solution of common blueing through a stenciled pattern with a stout nail brush. Care should be taken to leave a margin of two or three inches of burlap beyond the pattern after it is stamped, for this edge is turned under on the wrong side for a hem when a rug is finished.

STENCILS.—The best material of which to make a durable stencil is common red press-board of light weight. A quarter of the pattern is drawn full size upon paper and



Fig. 3.

then transferred upon the press-board. With a small pair of very sharp scissors the pattern is then cut out, leaving throughout the designs small strips of the press-board at close intervals in order to hold it together. By turning over and reversing the stencil the whole pattern can be marked out.

DESIGNS.—As to designs, there is a great difference of opinion. I find those that represent small masses of color, straight outlines and simple elements, as in Fig. 1, are best suited to the hooked rug; for, when working with strips from three-sixteenths to a quarter of an inch in width, it is obvious that fine details, scrolls and curves are not practicable. I especially recommend the study of savage ornament. North American Indians have shown much artistic skill in their basketry and pottery, and simple elements derived from these admit of new arrangement and combination that are quite unusual. In working out even the simplest pattern much depends upon the ingenuity one uses in coloring, contrast, superimposed ornament, all of which affords a free play of the imagination. It is difficult to explain just what this involves; but a study of certain little cyclopedias of Japanese ornament, to be found in most public libraries, will show in how many different ways the same design can be presented by subordinating or emphasizing any single portion of the pattern. I would especially caution persons against imitating foreign rugs, no matter how good they are. The whole value of any handicraft, either to the worker or the public, is in an individual expression along new lines. If people want Oriental rugs, they will buy the genuine article in preference to any imitation; so all copying of familiar makes should be scrupulously avoided if one desires personal recognition in rug-making.

METHODS OF WORK.—In putting the frame together, adjust it so that it will be several inches wider than the stamped burlap to be tacked on. The pattern should fall well within the frame, as it is difficult to hook close up to the frame. Double the burlap under along the end and two sides when tacking on the frame, as in Fig. 2, keeping the burlap taut, but not stretched so as to strain the threads. Place the frame in a horizontal position at such a height as to allow a worker to sit erectly with shoulders thrown back, and the arms in an easy unstrained position. (Fig. 3.) If placed too high the shoulder will be forced to assume an unnatural elevation, which soon tires both back and shoulders. A chair, table, box, barrel or window-sill can be used to support the ends of the frame.

In stripping the cloth I find it better to stand, and having divided the flannel into yard lengths, each piece is doubled over twice on the lengthwise, making it four thicknesses to cut through. Fold carefully so that the edges lie exactly together. Begin at the lower left-hand corner of this folded cloth, and with a pair of large sharp shears cut with long regular clips even strips not over a quarter of an inch wide. One is apt to cut them too wide at first, but a little practice soon enables one to cut these four-ply strips with exactitude. If one cuts a bit deeper at either end of the folded cloth, it can be corrected by turning it over and cutting from the other end. These strips must be cut perfectly true, and on the lengthwise, for if allowed to run to a bias, such narrow strips of twill will pull apart, and can not give the firm loop that a straight one does.

To begin work, take the hook in the right hand, with handle well within the palm, the forefinger extended along the upper edge of the hook as a brace, and the other fingers closed tightly about the handle. Do not clutch; it causes strained muscles in the wrist and arm. With the left hand take a strip of the cloth, holding the end between the thumb and forefinger, and the other fingers closing tightly about the strip as one gauges yarn or thread in crocheting. (Fig. 4.) Begin at the right hand corner of the stamped burlap, holding the end of the strip just under the place where the first stitch is to be taken. Thrust the hook through the burlap, and catch the end of the strip and bring it up to about a quarter of an inch above the burlap. In bringing up the hook hold it almost horizontally and press the hole open with a slight backward movement of the hook. Never draw it straight up from the hole. Thrust in the hook again, and this time the strip will come up as a loop. Keep the tip of the forefinger of the left hand always on the last stitch underneath; this prevents it being pulled out as the succeeding stitch is taken. Continue to bring up loops until the strip is used and bring the last of it to the top as an end. Avoid leaving any loose ends on the under side. Loops should have two or three threads of the burlap between them. Along the very margin of the design a straight row of loops should be worked so as to make a good edge to the rug when finished. The straight row effect is also used to outline the general



Fig. 4.—Showing the manner of holding a strip, the hand held under the frame in working.

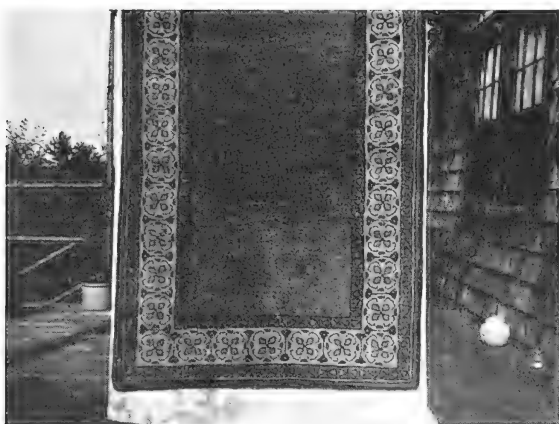


Fig. 1.

pattern, or to indicate any straight lines. But under all other conditions, loops are worked up and back in groups of threes with two or three threads of the burlap between each loop. Thus you take three stitches from you, then passing over two or three threads to the left, you make three stitches or loops towards you. Nor should these loops be set with exact accuracy, at just such a distance apart, but they should distribute themselves so as to cover the ground, working into and between alternate threads of the burlap. A little practise and occasional pulling out of the loops to see how far apart the holes are will explain this rather obscure point. Irregular distribution produces a play of color and depth of tone not possible under the old method of working the whole surface in straight lines. Straight rows catch the light in a uniform way, while triple rows worked in the way I describe disperse the light much as velvet does. Always work from



Fig. 2.

right to left until facility has been acquired; then one should learn to work up and down, from right or left with equal ease, but always in groups of threes. Keep the strip worked close to the under side of the burlap, and do not carry any stitch across one already worked. Bring up the loops with a very slight irregularity as to height; for in clipping only the tops of the highest loops are cut off, while others remain un-

clipped. This gives a smooth surface of cut and uncut loops, which catch the light differently and add still further to the beauty of the texture. In pulling up a loop use the whole arm from the shoulder with a slight movement backwards. Never use the wrist or forearm. Let it be done with a single quick stroke, without wriggling or twisting.

Each strip of cloth cut from a yard measured before dyeing should make from forty-six to forty-eight loops. This gives a thick rug without waste. All patterns should be outlined first, then filled in so as not to crowd the outline, and then the ground worked in last. Work from right to left away from you, and towards the middle of the frame. This is as far as is comfortable to work without strain. When the frame is half full, turn it about and work in the same way from the middle towards you until the frame is full.

To shear it, begin at the lower right hand corner, and with the shears held horizontally, cut off the merest tips of the highest loops. Do not gouge into the surface, but cut very carefully, a little at a time, until the surface is smooth. If properly done, one should not go over the same place twice, and no appreciative amount will have been cut off, only a little fuzz from the higher loops. Should any vacant places show on the burlap on the under side, fill them in while the rug is still on the frame by hooking in a loop and its two ends, or more, if needed. Cut off the strip as each space is filled, and do not carry the strip across from one to another. When the frameful is clipped remove the burlap from the frame, and shift it along so as to tack the next portion of the pattern on the frame as before.

In bordered rugs, work the centers first, then tack the burlap on so that the border shall run the long way of the frame, and proceed as usual from right to left. Some of these processes are hard to describe; but one must experiment and use his judgment about any obscure point. When a rug is completed, take it off the frame and turn the marginal edge of the plain burlap under in a hem about an inch wide, and sew firmly with linen thread. A further finish may be added, which gives additional strength, by covering the hem with a cotton binding such as is used for oil cloth or carpet.



ANSWERS TO INQUIRIES

M. M., Brisbane—American glass opaline and opalescent can be bought at wholesale from Louis Heidt, Manufacturer., McKibbin and Boerum St. Brooklyn, New York.

F. H. MCG., Ont.—Work in silver, copper and brass, with description of tools, has been given in the following issues of *Keramic Studio*. July 1903, November 1903, December 1903, January 1904, February 1904, March 1904, April 1904, May 1904, June 1904, July 1904, September 1904, October 1904, also in one or two issues of 1905. We hope to have more work in metal from time to time.

M. A. J., Del.—The process of etching on metal was given in the July issue 1903. It will be reprinted, however, in one of the coming issues.

H. E. B., Greenville—The same fixative is used for pastel and charcoal. Fixatif is made of Grain alcohol and white shellac. Reduce about a tablespoon of the shellac to a powder and add a quart of alcohol. When the shellac has dissolved pour off the clear liquid carefully, and throw away any sediment left. The fixatif should be thin and just a little sticky to be right when ready to use. A finishing wax for burnt or carved wood, is made from equal parts of turpentine and beeswax. These ingredients should be melted very carefully together in a double boiler over a small flame until it is smooth.



ANSWERS TO CORRESPONDENTS.

L. S.—A good treatment for the bird design by Miss Ervin in October *Keramic Studio* to be applied to a fernery would be as follows, Tint the entire bowl with Apple Green. Clean out moons and paint twigs and birds with Meissen Brown. Dust entire border, (except moons) with Olive Green,

tint the moons lightly with Alberts Yellow, outline with Meissen Brown or gold. The design would be effective carried out in a yellow brown scheme of color or lustre using Ivory, Yellow Brown, Brown and Gold. Any color or combination of colors may be used in conventional work so long as they harmonize. It would be impossible to make a list which would be of practical value. Each design must be studied by itself. Buff can be made by tinting with Yellow Ochre quite deeply, adding a touch of Brown, "Cafe au lait" is the color of coffee with milk in it. Use Yellow Ochre with a touch of Brown tinting lightly. The berry plate, Olive Sherman, April Ceramic Studio, might be carried out as follows: Tint the plate with Yellow Ochre and fire, then tint the border again with Yellow Ochre. Paint the panel border and leaves with Meissen Brown, the berries with Pompadour, dust Olive Green over part of the leaves, outline with deep Red Brown or Gold, if preferred. Many times simple designs are given without treatment in Ceramic Studio, thinking that our readers would like to use their own taste. The color schemes are only given as suggestions in case one is short of ideas.

A. F.—Fat oil is made by evaporating turpentine. It is used to mix powder colors, enamels, paste for gold, etc. with the addition of oil of lavender to keep it open. Then spirits of turpentine are used in the brush for painting. You will find a recipe for grounding oil in the 2nd prize essay in gold work in this number of *Keramic Studio*. For gold, fat oil has tar oil added to it before using turpentine.

M. C. A.—We have also had the same difficulty in mounting the china backs to mirrors, brushes, etc., and finally had a jeweler set them for us. He used a sort of cement. We advise you to consult a working jeweler. The trouble with plaster of Paris is that every time the plaster becomes damp, as it will on damp days or when the brush, etc. are moistened, the plaster swells and cracks the china. Whenever water colors become dry, take them out and rub them down on ground glass with a little water and glycerine, about $\frac{1}{2}$ glycerine to the consistency of tube paints. This will keep them soft for use. When china becomes too dry for dusting there is no remedy but wait for the next fire or take it out and do it over. We do not believe lustres can be used satisfactorily over enamels, unless, perhaps over the hard fired white Dresden Aufsetzweis. If your customer wants to furnish the blue tiles to alternate with your white ones, she will have to furnish the white, too, from the same firm, as fire place tiles do not run in regular sizes but each manufacturer runs his own sizes. You will have to enquire of the manufacturers.

Subscriber—We hope in an early number to give a variety of flower and fruit subjects in miniature, arranged for decoration. When copying a flower subject in no matter what medium, water color oil or mineral paints, it is necessary to observe first from what direction the light comes, then if you re-arrange the study, you will have to see that the same law of light and shade is observed in the re-arrangement. The Mueller and Henning and La Croix colors in powder can be obtained from FAVOR Ruhl & Co., you will find their address in their advertisement in *Keramic Studio*.

J. H. P. For your fish set we would advise making an appropriate design from the many studies of fish, etc. in the April *Keramic Studio*. Confine the decoration to the border. If you are unable to design we would advise you looking over old numbers of *Keramic Studio*. You will find many good fish borders as well as other borders suitable for your roll tray and bread and butter plates. Use your own taste in selection as well as in color scheme. It is impossible for us to select designs or color schemes for you, not knowing your taste.

As a general suggestion we would say, take simple border and color schemes in keeping with your other table decorations, gold and white are always attractive and in good taste. Monograms should always be on rims of plates out of the way of the scratching of knife and fork.

K. M. A.—For an attic studio with bare rafters the simplest treatment would be to keep the rather rustic effect. A few fish nets to drape from the rafters would soften the outlines but are great dust catchers. Braided chains of fodder corn with mottled kernels of yellow, white, brown and black, are very decorative and old ginger jars and quaint bottles and old brass and copper make good effect on odd shelves. A piece or two of old blue china lends a pleasant color note. For the floor, rag rugs made of cotton rags dyed to a pretty color scheme, or matting or hemp rugs are clean and attractive on the bare boards. An old cot with a Bagdad rug and some cushions make a cozy resting spot for visitors and if you can afford it, a few willow, rattan or grass chairs and table will add to both comfort and appearance. A few odd posters or if you have a collection, a border of posters are interesting and decorative. The old ginger jars or brass or pewter jugs make nice holders for fresh flowers in season and for dried grasses, teasels, hydrangeas or other winter bouquets. Put sheet asbestos over the ceiling above your kiln, around the pipe where it passes through the roof and under your kiln, also have a tin collar on the roof exit of the pipe. This will make firing in your attic studio perfectly safe. Leave an air space between asbestos and ceiling. Little separate tin ovens can be purchased at the hardware stores which may be heated over an alcohol lamp sufficiently for drying lustres. For a lawyer's office an appropriate gift would be a desk set, ink well, corners for blotter pad, handle for blotter, pen holder. Pictures for such an office should be of some historical subject, or occasionally

one finds a humorous sketch connected with law engravings, photogravures or water color drawings are preferable to oil paintings.

C. L. B., Milwaukee, Wis.—Try putting white lustre over the rose lustre; probably that will prevent its rubbing off. Yellow over rose is very permanent also, and often produces beautiful opalescent tints.

TREATMENTS

Apples and Bees for Stein in Lustre

Henrietta Barclay Paist.

This design is pleasing in three tones either of brown or green. For the darkest color, the background, use a mat color. Draw the design with India ink. Oil with Grounding Oil for the background color. Dust. Clean out for the trees, wash on the lightest color for foliage, then paint in the second tone, carrying down into the panels if for vase. Fire. Repeat the dusting process if necessary, outline with Outlining Black and fire again.

Strawberry Bowl

Marie Crilley Wilson.

Strawberries two-thirds Blood Red, one-third Violet No. 2. Leaves, Sea Green and Shading Green. Base and dark six-sevenths Copenhagen Blue and one-seventh Banding Blue. Use with grounding. Leave background of border white. Second firing: Color tinting oil with Brown Green and dust with Pearl Grey. Third firing: Same as first.

Child's Milk Mug

Marie Crilley Wilson.

Trees in Brown Green. For first firing wash over Shading Green and a touch of blue. Use this same color for dress and hat. Shoes and hair soft grey brown, using lighter color for hair. Feather, spots in dress, stockings, gloves, soft tan color. Flesh color for face, a touch of pink in cheek. Same color for apples. Sky, design at base and handle, gold. Road, fence and opening in handle, a warm grey.

This design would also be pretty in one color scheme, using equal parts of Copenhagen Blue and Pearl Grey, with one-fifth Banding Blue for first and second firing, making the tone correspond to those in India ink drawing. For third firing cover the design with tinting oil colored with Deep Blue Green, and dust with Pearl Grey.

Block House

Marie Crilley Wilson

First firing: Windows, upper band and base, Black. Second band and trees, two-thirds Brown Green, one-third New Green. Sky, grass, two-thirds Yellow Brown, one-third Brown Green. Gateway and roof, Pompadour. Second firing: Paint with tinting oil colored with Yellow Brown. This will give sufficient color to the house. Third firing: Same as first.

Little Castles

Marie Crilley Wilson.

Upper band, Yellow Brown with a touch of Black. Same color for band under design. Under upper band, and under and above lower band, paint a strong brown line. Sky and lettering in Gold, letters outlined in Brown. Main building, pale pinkish Ochre with windows of Dark Brown. Trees, Brown Green and Shading Green. Base, greyish Brown. Roofs, Terracotta. Small buildings, Warm Grey, roofs Violet.

LEAGUE NOTES

The League Notes for this issue were received too late to be given in full. Mrs. Vesey asks all members to send both the outline drawing Prob I, and a conventional fruit design for Willets Belleek stein No. 599, Prob. II to Belle B. Vesey, 6228 Wabash Avenue, Chicago, before December 17th.

· KEEP THE FIRE ALIVE ·

KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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SYRACUSE, NEW YORK

January, 1906



been our "Rose Book."

WE WISH all a prosperous New Year, including ourselves. In presenting this "Fruit number" we trust it will prove an "appetiser" for the following feast of the New Year, which also reminds us to remind you that our "Fruit Book" is about ready and we hope it will be as acceptable to our decorators as has

Do not forget, if there is any special subject you would like to have treated in the "Class Room," to write us about it. The next subject will be "Lustres."

Do not forget our March competition for a decorative color study of a flower arranged in a panel with its application in black and white to some ceramic form. The competition closes January 15th, and the prizes are \$20, \$15, \$10, and \$5. See back cover for particulars.

LEAGUE NOTES

A VERY gratifying response was made to problem one. More outline drawings for a punch bowl than we dared hope for have been received, and best of all these forms are strictly original. League members who have sent these first problems for criticism, have taken one step forward. Our desire has been to obtain for this important work a critic who is an artist, and who having taken these initial steps, can understand our weaknesses and our efforts to overcome them, our emotions and the ordeal by fire which we, ourselves, must pass through before these imperishable conceptions can "add to the knowledge and quicken the happiness of mankind." Such an one we have secured in S. Linderoth of the Alhambra Ceramic Works, Chicago.

The purpose of the League is to establish a National School of Mineral Painting. There is no greater field for improved design than in pottery and overglaze decoration. We have planted one seed, and have now the root of a school. The full power and right place will be accorded us. The self complacency which has been our stumbling block has given place to one primal touch of true art.

Our next problem is now before us, a conventional fruit design for Willetts Belleek stein No. 599. As holiday work takes precedence of everything else, we will ask for these problems on or before January 17th, instead of December 17th. The first problems, done on thin paper, rolled, or folded in an envelope, costing only two cents by mail, contained as much merit and were criticised as carefully as those done on fine cardboard, which cost fifty cents by mail. The excellence of technique can be on the finished drawings, after criticism. Only give the thought now, symmetry enough to give a clear impression to the critic, but we wish the privilege of correcting lines with pencil, as the technical terms,

used by artists are often misunderstood. Please send problems to Belle B. Vesey, 6228 Wabash Ave., Chicago.

One gold, one silver, and seven bronze medals, were awarded to members of the League who exhibited at the Lewis and Clark Exhibition at Portland, Oregon.

BELLE B. VESEY, President.



THE CLASS ROOM

Subject for February, "Lustres." Contributions must be received by the fifth of the preceding month. Prizes as before.



GOLD WORK—(Continued)

Second Prize—Mrs. G. B. Strait, Cazenovia, N. Y.

THE materials needed for gold work are few, but should be of the best. A 2½ steel palette knife which must be kept free from rust or dampness, turpentine and a cup to hold it when at work, burnishing sand, two agate burnishers, one sharply pointed, the other large, flat on one side and curved on the other, tapering to a blunt point, a large square shader for the laying of broad surfaces, red sable liners for fine work of various kinds, a Bright's red sable for spaces of medium size, and a palette on which to mix the gold, will be all that will be really necessary. For the latter a covered tile is excellent, though a 6"x6" white glazed tile will do, as the surface is smooth and hard and prevents waste. A piece of ground glass of the same size may be used if the others are not readily procurable. Whatever is selected for this purpose should be reserved exclusively for the gold work and kept away from dust. Both knife and brushes are to be used for no other purposes than the gold work, as repeated washings of these would cause unnecessary waste. After brushes have become clogged with the gold by continued usage, they may be cleaned and the hairs made supple as when new by dipping them in a wide mouthed bottle containing a little alcohol kept exclusively for the purpose. When a sufficient amount has collected at the bottom, put with it the gold washed from the glasses on which the gold comes, and pass the whole through fine silk bolting cloth. When the gold has settled the alcohol may be poured off and the gold dried by artificial heat. Do this quickly to avoid dust. Add equal parts of Dresden Thick Oil and Venice Turpentine sufficient to make it the consistency of gold in its usual form. As this gold will be a little dark it is better to use it for first coats only.

There are two general classes of gold, one the liquid bright, which is a sort of lustre, the other of a true gold finish, the familiar matt gold of commerce. The former is a preparation made from gold in a much diluted state, which thinly applied fires with either a pinkish or greenish iridescence, but if used thickly comes out a brilliant metallic lustre that needs no burnishing, commonly called Bright Gold. This gold rubs off if underfired and cannot be subjected to hard usage. Matt gold, which may be procured at any art store, may also be prepared at home by dissolving either ribbon or coin gold in Aqua Regia, precipitating it from the solution in the form of a powder by means of mercury or copperas, and preparing it for use by

adding oils and a flux made of 1 part borax to 12 parts bismuth. The use of the smallest trace of copper must be avoided in the preparations of gold as it will surely affect the color. Before firing, the gold is a rich brown if pure, but approaches blackness if bulking is used to increase the weight. Unless one uses very large quantities of gold there is no necessity for preparing it, as gold of excellent quality may readily be obtained. After firing, the gold changes from brown to a dulled yellowish tone, but when rubbed with one of the various burnishing appliances, it speedily becomes a clear golden hue whose soft glow brings out the pure colors on the china, enhancing its beauty with not only an attractive but a durable finish. The Roman or fluxed gold prepared by the addition of flux, is to be used on the white china, and the hard or unfluxed, while applied in the same manner as the Roman, is designed to be placed on paste that has been fired, or over color. Unfluxed gold rubs off when placed on white china, and also is undesirable when used over violets and pinks. Gold will rub off if insufficiently fluxed or if it is underfired. A small amount of flux is usually added to even the so-called unfluxed. Red or green gold cannot be unfluxed, as they are formed by combining red or green flux with the common unfluxed gold. A green gold may be produced by adding a small amount of silver to gold. Consequently they should never be used over colors but always on the plain surface of the china. Gold cannot be made into bronzes. By using thought, some one of the golds may always be found that will harmonize with any colors, whether light or dark, or any style of decoration. Liquid Bright Gold comes ready for use, but if it thickens by evaporation it may be thinned by adding essence that comes especially for the purpose, or lavender oil. The matt gold is usually thinned by adding turpentine until of the right consistency for free use with the brush. It must be used thicker than colors, though if pure a thinner coat may be used than if the gold is adulterated. In the end the purest is the cheapest. Liquid Bright Gold, being less expensive than other golds, is sometimes used for a first coat through a sense of economy, the Roman being used for the second coat. It may be finished in one fire by hard drying between the coats, or may be fired twice in the usual way.

GOLD IN POWDER.

Some prefer to keep their gold in powder form, mixing with oil only when wanted for use, claiming that its color will be more brilliant and that it will flow better from the brush. The gold which comes in powder form will be found to contain a much larger per cent. of gold than the majority of preparations on the market, consequently must be used thinner to avoid flaking off, or scaling. To prepare it for use mix with equal part of Tar Oil and Fat Oil, after which it may be thinned with turpentine. One method of applying gold to large surfaces, such as backgrounds and wide bands, is to spread a ground laying oil upon the surface to be decorated, pad smoothly and evenly, and when the oil has become slightly tacky, to dust on, by means of a blending brush, the red brown powdered gold fluxed with sub-nitrate of bismuth, distributing it as evenly as possible over the surface, not touching the brush to the uncovered oil. This grounding oil may be purchased ready for use, or it may be prepared by mixing together 3 parts boiled linseed oil, essence of turpentine 6 parts, asphaltum 4 parts, boiling one half hour, stirring constantly with a stick upon the end of which is fastened a bag of litharge. It should be about the consistency of thick syrup.

METHODS OF APPLYING GOLD.

Gold should be put on after the rest of the design has been painted, carefully removing the color where the gold is to be placed by means of a cloth moistened in turpentine over the tip of a sharpened stick or brush handle. Sometimes the stick alone will suffice. Or if on plate edges, hold the dampened cloth tightly over the thumb or finger, making the band of color removed wide or narrow as desired by means of pressure. Make the china perfectly clean where the gold is to be used. Next, rub the gold, which comes on tiny glass slabs, with turpentine until smooth. If desired, this may first be removed, for convenience, to the larger tile kept for the purpose as suggested. Fill the brush so the hairs are well charged but not clogged at the heel, and go over the surface to be covered with smooth, even strokes, keeping the gold of as unvarying a depth as possible. It will be necessary to frequently remix as the turpentine evaporates and the gold settles. Occasionally the gold may require to be gently pressed from the brush with the knife, if it shows a disposition to clog. Only wet up such a portion of the gold as will be likely to be used, as repeated evaporations of the turpentine will in time make the gold too oily, and perhaps cause it to blister in firing. For common use, two good coats are necessary to insure good wearing qualities. These need be only of medium thickness, but will wear much better than one heavy coat and one firing.

Sometimes it is practicable to apply one coat, hard dry with oven heat, then put on a second coat, finishing in one fire. For very broad surfaces, it may be advisable to follow the above plan of application, fire, then put on the third coat for a second fire. The two coats are advisable for even the finest lines. For edges of plates or other articles where narrow lines are desired, many find it convenient to touch a finger tip to the moistened gold, then carefully run it along the edge to be gilded. This is a quick method and works well. Gold must be put on after the background has been painted and not allowed to spread over the outline as it will not only present an untidy appearance if uneven, but if thin will appear like a spot of smut. Still the gold should be drawn close to the edge of the painting.

For bands and circles of gold the banding wheel is sometimes used, and if the amount of work to be done will justify the extra outlay they may be considered an addition to a studio outfit. However, considerable experience is necessary for good work. For general use the flat treatment of gold is to be preferred to that of raised work, and the latter should never be used on the inside of any piece of china. When extremely delicate lines are wanted they may be drawn in lightly with the waxed pencil, and this line partially erased with a clean pen knife until only the faintest trace remains. Then apply the gold. Outlining should be done with the raised paste, on the white china, or over fired colors. In some cases designs are drawn in India ink, (which will fire out,) then the article is painted and fired after which the gold outlines are applied.

Gold work should not be used too lavishly, but tact should be displayed in its application. Oriental designs in rich and satisfying color tones, flat enamels beautiful in line and true to the principles of good design, Japanese motifs of black birds, peach blossoms, or bamboo, or almost any naturalistic or conventionalized design that may be conceived is greatly improved by the addition of gold,



GOOSEBERRIES—PAUL PUTZKI

(Treatment page 206)

even though applied only in the form of a delicate narrow band, or picked out with finest traceries.

BURNISHING.

Burnishing the gold after firing may be done by means of a glass brush made of a compact mass of glass fibres bound together, in most cases using a circular motion. In using this method care must be exercised in order to avoid getting the tiny particles of glass in the fingers, or worse still, inhaling them. An equally satiny finish may be produced with less effort by the use of burnishing sand. Pour some of this sand into any sort of a receptacle, wet with water a soft bit of old linen, touch to the mass of sand and with what adheres to the cloth rub the gilded surface until it glows with the desired brilliancy, frequently moistening the cloth as the best results are produced by the use of a small amount of sand and an abundance of water. When the piece of china has dried, the sand found clinging to the surface may be brushed gently off into the original pile, to be used again. By either of these methods a soft, lustrous finish may be obtained, more or less brilliant according to the amount of polish given. If the most intense brilliancy possible is desirable, an agate burnisher may be used, care being taken to touch each part as otherwise a scratchy appearance will result. The use of the burnisher will harden gold and cause it to wear better, in the same way as plated silver is hand polished to insure wearing qualities. Consequently it may sometimes be advantageous, where a table piece is to receive continuous usage, to polish the gold with an agate burnisher after the first fire, and with the sand after the last fire if the finish produced by the use of sand is the one desired. Burnishing may be done more quickly and perhaps better if polish is applied while the piece is slightly warm from the kiln, and, to produce the best results, it is essential that nothing touch the gold after the firing until the burnishing is done. Finger marks made before burnishing frequently detract from the beauty of an otherwise perfect piece of work.

Sometimes a broad band or surface of gold may be greatly enriched by the use of a combination of polishes. For example, after the piece has been fired, burnish it and fire again without putting on an additional coat of gold. This dulls the gold without destroying its identity. Then by means of the sharp pointed agate burnisher trace on scrolls or some geometric design suited to the style of the rest of the decoration. The result will be clear, glistening lines on the more subdued gold ground work, and make a pleasing variation from the usual treatment of gold.

For the gold on paste lines or around jewels, use the pointed agate burnisher.

It is advisable to fire all color before putting gold over it, and then the unfluxed should be used, although if the color is thinly applied and hard dried, the Roman may be applied before firing with fairly satisfactory results. Heavy colors require a hard fire, but even if applied after firing the gold may peel off if the color is too thick. On an ordinary tinted ground the unfluxed gold may be used without cleaning out the ground, but if the surface has been dusted it will probably be too heavy to take gold well and the pointed stick may be used to remove the color, after which the Roman gold may be used. Sometimes liquid bright gold will look well, as when used over color it does not present so tawdry an appearance as when applied to white china. The Roman gold on

bare china is to be preferred. Color is occasionally used over gold that has been fired, and if used thin will present a bronzed appearance but if just right the gold will not show through. If too thick, however, the color will flake off in scales, which defect cannot be remedied. Roman gold may safely be used over lustres and lustres over gold, provided the latter is burnished before the lustres are applied. A broad space of some desirable color of lustre, overlaid with a heavy all over design in gold, will, if judgment is shown in the selection of the design, prove very pleasing. Occasionally designs in black or other dark colors are outlined on gold grounds. If the metals are unadulterated, gold designs may be placed on silver or silver on gold, after the first to be applied is burnished. Gold may also be used on paste before firing if the latter is thoroughly dry through and through. To be simply surface dried is not sufficient. It is always best to fire the paste and apply two coats of gold before firing again. Gold, if underfired, will appear much darker than is desirable. Occasionally it looks dark if well fired, in which case it is safe to assume that the brushes or palette were not thoroughly clean, that oily, poor gold had been used, or that the paste was poor. Possibly the steel knife becoming discolored from dampness may have caused this. The make of china should cause no trouble with the gilding, a medium fire being all that is necessary. If enamels are put on gold grounds it is customary to leave a tiny spot of white china for the enamel to cling to, that the bubbled effect which is apt to come when enamels are placed over gold may be avoided.

REMOVING FIRED GOLD.

This may be done with either Hydrofluoric acid or Aqua Regia. The latter is preferable as the design on the china does not have to be covered with wax in order to protect it, for Aqua Regia will not remove the glaze. The fumes should not be inhaled. No amount of gold will atone for or cover up poor work, but proper manipulation of the right materials, and practice combined with patience, will enable one soon to do satisfactory gold work.

o o o

Third Prize—Miss Sidney Scott Lewis, Georgetown, Ky.

If the gold has been on hand sometime, and is very hard and separates into little balls, it needs just a drop or so of fat oil, a little heat and lavender oil, and your gold is as good as new. The gold will blister wherever it touches heavy color, especially unfired color, over a light tint the unfluxed gold can be used but the tint should first be fired. To put on a smooth, gold ground on white china, use Roman gold, perfectly clean and almost "runny". Use a large, medium, or small (according to size of surface to be covered) flat square shader. Work the brush into the gold until it has gotten pretty well charged, keeping the touch as flat and broad as possible. Put on the gold in flat, broad, even strokes, blending the strokes into each other as you work. Do not try to put on the gold too thick for the first fire, but as evenly as you can. Then for the second fire put on a crate of unfluxed gold and the result will be a bright even back ground. If you want surface, burnish for the first fire but not the second, if the gold is not thick enough after first fire retouch with thin wash but do not burnish. Gold can be padded on just like color and makes a soft pretty back ground, or it can be stippled with the Fitch stipplers of different sizes as



FRUIT BORDERS—HENRIETTA BARCLAY PAIST

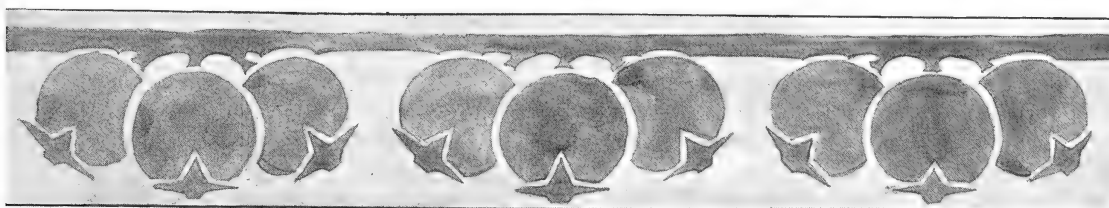
MOUNTAIN ASH

BAND.—Black, Pompadour, Carnation or Yellow Red, Olive or Brown Green. Sketch the design with India Ink. Oil the background with Grounding Oil. Dust with Glaze or Mat Black. Clean out design, paint the fruit with Pompadour, leaves and stems a soft green. Fire. Repeat the background if necessary. Glaze fruit with Carnation, strengthen leaves and fire.

PLATE BORDER—Same colors, except for background. Use Yellow Ochre moist and pad, making a background old Ivory.

CRAB APPLE

Fruit, Pompadour thin. Stems, Yellow Brown. Background and blossom end, Olive Green. Body of stem Old Ivory.



the case requires. A very good effect is obtained by tracing or etching many different designs on the gold by using a sharp burnishing tool. Be careful and draw in the design just as it should be as mistakes cannot easily be remedied. The beginner should try and learn to do good outlining with gold, as it is one of the most effective as well as one of the most general uses to which gold may be put in china decoration. Have the gold so that it will flow readily from the point of a No. 0 or 1 sable liner. Hold the brush lightly, but firmly, do not load it with gold but have it well filled and pointed. Lift the brush as seldom as possible. Long, even lines that show no break or patching, not thin here and heavy there, but even and sure in execution. If the lines need straightening and evening up, take a small flat, square quill brush, dip in alcohol, wipe nearly dry and run along the side of the lines or when dry scrape into evenness with a pen knife. For outlining on white china use Roman gold. If one has a steady hand, and can leave the lines as they are put, then it is safe to outline on fresh tint by using unfluxed gold, but there is always the risk of spotting or scratching the fresh tint. In banding or lining china with gold the most accurate and rapid method is to use the wheel, but many have no wheel or find it difficult to manage, so with care and practice bands and lines may be put on free handed with satisfactory results. To put gold on the rim of a plate or cup have the gold mixed rather "pasty", dip the tip of the middle finger in the gold and rub in around the edge and it will go on as smooth and even as one could wish, much more so than you can possibly put it on with a brush.

Gold should be fired a rose color heat. When properly fired it is a soft, unglazed yellow, and will burnish readily. If underfired it will rub off when you attempt to polish it. If fired too hard it will crack or blister and will not polish. The best burnisher for all around use is the glass brush. Be careful and not get the glass in your hands, and do not let any of the little bits fall into your paint, for it will ruin it. And always wash china that has been burnished with glass before repainting, as every particle will fire on to the china. For a very high polish and lines, use an agate burnisher. For large surfaces or places you can not reach with the glass brush use burnishing sand.

When once on, liquid gold is hard to remove, and even with care is liable to come out in the fire in dark, purplish spots when one thinks it had been entirely removed. Unless put on just the right thickness, and properly fired, it crackles and comes out a coppery color. Do not use it on the Royal Worcester colors or on Belleek china. If much liquid gold is used and fired with other things it often affects the brilliancy of the other colors and many will not fire it except by itself. Used under the different lustres, very pleasing results are often obtained.

Green gold and red gold can be used on white china or over color. To these golds or to the bronze colors you can add even Roman gold and get some charming combinations. Green gold is very easily prepared, 3 parts silver to 9 parts unfluxed gold. Fluxed gold is best used over paste. There is a gold essence that is often used in thinning gold, silver and lustres but lavender oil generally answers all purposes. If the gold blisters, or comes out rough after firing, rub very lightly with the finest emery paper, retouch and refire. Always have china perfectly dry when you put on gold and thoroughly dry the gold before firing. Often (especially on Belleek china

which literally seems to eat up gold) you can dry gold thoroughly, then give it another coat before you fire it. Gold is very fine under the lustres, you get very beautiful and unexpected results. Also by using a thin coat of gold over a fired lustre, padding the gold and letting the lustre show through more in some places than in others, you get surprisingly beautiful things. Brushes for gold should be clean and fluffy. Too elaborate use of gold often spoils and cheapens an otherwise artistic piece of work. The too lavish use of gold, the feeling that there must be a bit of gold on every piece of work is one of the pitfalls that beginners and amateurs must learn to avoid.

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Fourth Prize—Lucy L. Brown, Roxbury, Mass.

[EXTRACTS ONLY]

To apply liquid bright gold, dip the brush directly into the gold fluid in the bottle and put on the china just as it is, if this ever grows too thick, dilute with the gold essence which comes with it, or a little oil of lavender, never under any circumstances let turpentine touch it or you will ruin the gold; liquid bright gold is similar to lustres and raised paste may be used with them in a design on china.

Gold over raised paste is one of the richest methods used in gold work. Use Hancock's paste for raised gold; take out sufficient powder on the ground glass slab, use just enough Dresden thick oil or fat oil as you prefer, to hold it together and not separate, rub well, breathe on it several times and turn it over with the knife, then dilute with lavender oil, breathe on it again, turn over and over with the palette knife until about as thick as cream and so that it does not spread. If, when using it becomes too thick, thin with the lavender oil, and breathe on it again, if it grows thin breathing on it and turning it over will help it.

For modeling, as in little roses and leaves, it must be a little thicker than for lines and dots; a beginner had better have the paste fired before putting on the Roman gold, but it can be done before firing if the paste is thoroughly dry. If the paste does not take the gold easily after being fired, put a little turpentine on the paste with the brush and it will be a great help. Paste should lose its shine and appear dull in about an hour after placing it on the china.

In modeling use the shaders for lines and dots, the sable riggers; the process is similar to that for enamels, which was explained in the last Class Room; be careful in going over the raised paste with the gold to keep on the design. Raised gold is not serviceable for hard wear.

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Fifth Prize—Miss Ella Adams, Yellow Springs, Ohio.

[EXTRACTS ONLY]

Several kinds of gold come tightly covered and these seem preferable since they are not so liable to be dry and hard but are moist and easily transferred to the glass slab.

Lavender oil should be used in with a miserly hand, however, since too much oil makes the gold run. Some decorators use a pen for fine lines instead of a brush. The gold should be of a thinner consistency for pen work. Practice upon undecorated china to secure the right swing to your brush or pen instead of rushing boldly to the attack of a decorated piece of china that is waiting for the finishing touches of gold. Either Roman or unfluxed gold can be used over paste, although the unfluxed gold is brighter in effect. The gold should be applied with the medium sized pointed brush upon paste since the



PEACHES—SARA REID McLAUGHLIN

(Treatment next page)

smaller brush works too slowly for anything but outlining. Should the unfluxed gold be used, by mistake, upon the white china there will be nothing left for your trouble after firing, for since it is unfluxed, there is nothing to hold it to the china. Liquid gold and turpentine are sworn enemies, the turpentine turning the gold into a purple, so a separate brush (washed in alcohol before and after using) should be kept for the liquid gold.

I tell with fear and trembling, for without it is done neatly it were better never done. After the gold has been mixed with turpentine put the piece of china to be "edged" in the left hand and dip the tip of the little finger of the right hand in the gold, taking up only a small portion. Apply to the edge with a delicate touch. Quite often the piece of china can be slowly turned with the fingers of the left hand acting as a banding wheel. This gives a smooth band of just the amount required not to blister. So often gold work comes from the kiln dull and the gold is branded as inferior when in nine cases out of ten the brush, china or oil is not clean and thus adulterates the gold.

Use the burnisher with quick, light strokes, not with heavy muscular ones as if you were determined to test the solidity of the china.

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Mention—Bertha Graves Morey, Ottumwa, Ill.

[EXTRACTS ONLY]

In using gold-bronze do not grind as it grinds the little gold flecks out and destroys the beauty. Mix the same as the fluxed.

DUSTING ON GOLD

Paint the surface over with liquid gold paint and dust powder gold into this. The most beautiful gold effects are made in this way.

LIQUID GOLD PAINTS

are prepared ready for use. Use brush that can be dipped into bottle and lay on the ware as smoothly as possible. Be careful to use brushes that have been cleansed first in turpentine then in soap and water and lastly in alcohol and do not use in paint until perfectly dry. If damp brushes are used the paint will appear blackish. Metal colors as silver, bronze and platinum should be worked smoothly and not look more streaked than necessary. Make your brush strokes as nearly in the same direction as possible. I would advise three thin coats, each coat fired, rather than two heavy coats of paint as it gives much better results. Roman gold applied over a fired yellow brown gives a good rich color. Metals applied over their respective liquid paints, fired, give fine wearing qualities. This plan should be followed when painting handles and articles that will be much handled in using.

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Notes by the Editor.

A good gold is known by its warm brown color not more than a medium tone; if darker, it probably has bulked of lamp-black or charcoal, or is adulterated in some other way. Be sure your gold rim shows from the top of plate or saucer. If your edge or rim is ragged, dry thoroughly and run a pen-knife or scraper along it. Always clean with a rag or stick moistened with water after cleaning with turpentine or alcohol, especially after liquid gold. You will then be sure no particle remains to soil gold or plate.

In using an old hard pad of gold, if the gold works up "grainy" after warming, add a drop of thick oil, or if that does not help, try tar oil or lavender instead of turpentine for painting. Sometimes even that will not correct the trouble. Then dissolve the gold in alcohol, stir thoroughly, let settle in a deep cup, pour off the liquid, pour residue on glass slab, and when dry mix up freshly with thick oil and tar, half and half, to a stiff paste, and thin with turpentine as before. Under all circumstances put on gold last, being careful to dry thoroughly, color or lustre, over which you wish to place a gold design before firing, or close to which you wish to put a gold outline.

If you wish to make a gold design on a heavily grounded color it will be absolutely necessary to clean out the design with a steel point or knife when the color is dry, then fire before putting on the gold, otherwise the gold will either disappear entirely or leave a rough dark line or bubble up and separate. For gold outlines in flat enamel work, it is safest to fire the gold outlines first and add the flat enamels for a second fire. If the enamels are fired first they may chip in second firing, and it requires skill to put gold outlines next to unfired enamels without touching the latter, which would spoil the effect. A circular motion should always be used in burnishing, to avoid scratching lines. Over light tints, well dried in oven, gold designs can be drawn in unfluxed gold before firing, the latter may also be put on raised gold before firing, if the paste is slowly and thoroughly dried first. To remove gold use *aqua regia*, when there is no color below the gold, otherwise Hydrofluoric acid will be necessary.

For etched gold on china, draw your design carefully in India ink, heat your piece and pour melted wax over it; then with a steel point, pen-knife and stick remove the wax from the portions to be etched—either background or design. With a pointed stick put the Hydrofluoric acid on the uncovered spaces, leave it there perhaps ten minutes, then wash off under running water. Remove a small portion of wax and see if the etching is sufficiently deep; if not, replace the wax and repeat the process until satisfactory. The greatest care must be taken not to inhale the fumes or allow a drop to touch the flesh, as the effect is most injurious. Use the acid near an open window, and if the acid touches the skin, hold the hands immediately under running water and scour with nail brush; even then you may be badly burned. The inhaling of the fumes is injurious to the lungs. The acid comes in a rubber bottle and must always be tightly corked and kept away from china or glass, as even the fumes will injure the glaze. It is best kept in the open air. A little moisture on the china is sometimes thought to help the acid eat the glaze of the china.

* *

PEACHES

Sara Reid McLaughlin.

For peaches, use Lemon Yellow, Silver Yellow, blending into Blood Red and Dark Brown. In darker tones let some Yellow Green and Grey Green tones be worked in, keeping touches short for bloom effect, painting the lower peaches and leaves in lower key. Stems in Yellow Brown shaded with Auburn Brown in second firing. Leaves in Yellow Green, Apple Green, Brown Green, Shading Green and Dark Green. Background, Egg Yellow, Yellow Brown, Brown Green, and Shading Green. In second and third firing, strengthen the design and background, adding shadowy effects.



NORWEGIAN BLUEBERRIES FOR A FRUIT PLATE—JEANNE M. STEWART

THIS graceful little berry is quite similar in growth and color to some varieties in our own country. The trailing vine grows close to the ground. For painting the berries make a mixture of Banding Blue, Ruby Purple and Black in two shades, using less of the Ruby and Black for the lighter shade. A few touches of clear Ruby Purple could be used to advantage in some of the berries not quite ripe. Those at the ends of the sprays may be painted with a light shade of Yellow Green and shaded with Ruby Purple. The leaves are a clear pure green with touches of

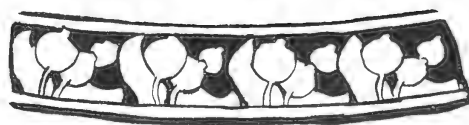
warm color (Yellow Brown may be used) on tips of a few of these.

The background shades from Ivory Yellow to Greyish Green tones which should be very dark around the principal cluster and towards the edge of the plate. Stewart's Grey is used with some of the berry color in the lighter greys to which Shading Green is added for the darkest parts.

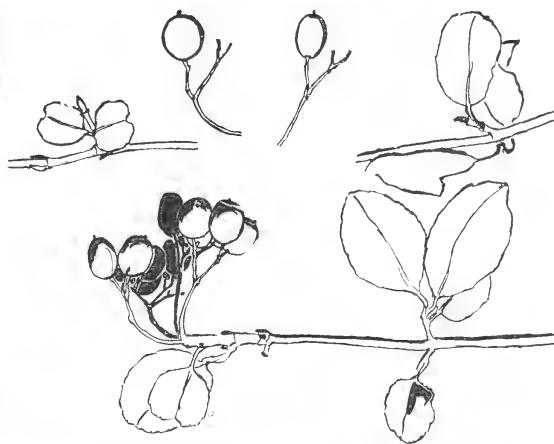
Dusting with powder color in the last painting much improves the color and softens shadows.



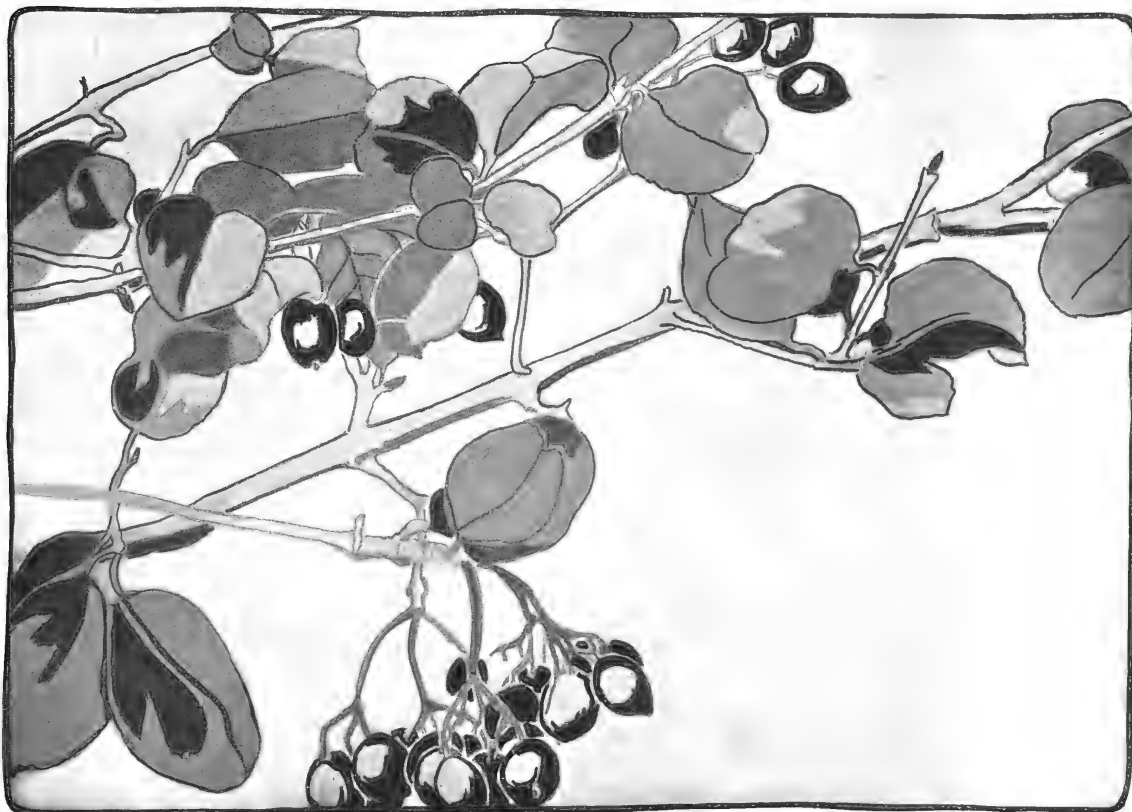
MARMALADE JAR IN BROWNS—MINNA MEINKE



INSIDE BORDER FOR MARMALADE JAR



BLACK HAW—HANNAH OVERBECK



BLACK HAW—HANNAH OVERBECK



CONVENTIONALIZED BLACK HAW DESIGN FOR PITCHER—HANNAH OVERBECK

To be executed in olive and yellow browns with black outlines.



FRUIT BORDERS—ANNE SEYMOUR MUNDY

FRUIT BORDERS

Anne Seymour Mundy.

Little Grapes.—Deep Blue Green, Banding Blue, Light Violet of gold or Fry's Violet No. 2 with less violet and more blue in lower part of bunches. (Reverse order in blackberries.) *Grape Stems*—Brown green, this, using turpentine instead of oil in putting them in, as also in woody stems, for which use Yellow Brown and Ruby thin. For greyer stems, Yellow Brown and Black. *Leaves.*—Apple, Moss and Brown Green, with Violet, Blue or Yellow Brown in shadows.

Blackberries.—Same colors as for grapes.

Gooseberries.—Apple, Moss and Brown Green, with Pale Yellow on lighter parts; Warm Grey and Blood Red, to shade riper ones. Leaves, Apple, Moss, Royal, Shading Green, with warm Grey and Blue in shadows. Stems, Yellow Brown, Black, with occasional touches Blood Red.

Strawberries.—Carnation, Capucin Red, with Blood Red and Ruby in darker berries; Yellow and Green in unripe ones. Stems on berries, Apple and Moss Green; trailers between clusters, Yellow Brown and Ruby thin. Hairy parts very thin and fine, with Brown Green. Leaves, Apple, Moss, Royal Green; Shading Green used sparingly.

Cherries.—Pompadour Red, Blood Red, Ruby; stems, Apple and Moss Green, shaded with Brown Green. Leaves, lighter green in tone than strawberry leaves, same colors. Woody stems, Yellow Brown, Chocolate Brown, Black; use thin; depend on effect of turpentine in shading.

Huckleberries.—Deep Blue Green, Violet and Copenhagen Blue, with touches of Pale Yellow, Green and sometimes Ruby thin on greener berries. Leaves, Apple and Shading Green; shadows, add Copenhagen and Violet to greens. Stems, Brown Green, darker ones Black, Chocolate Brown, Violet.



NORTH WOODS, FULTON CHAIN

Sketch of birches, by George H. Clark. Suggestion for a stein.



CURRENT STEIN IN BROWNS—M. MULLANY



APPLES—SARA REID McLAUGHLIN

FOR apples use Lemon Yellow, Alberts Yellow, Yellow Red, Carnation, Pompadour Red, blending the yellow or reds into soft yellow greens, with Copenhagen Blue for greyish blue. Keep high lights clear and brilliant, the reflected lights softer in tone. Leaves, Apple Green, Yellow Green, Moss Green for lighter ones, Brown Green and Shading Green for darker ones. For shadowy leaves use Violet of Iron or any color which will be harmonious

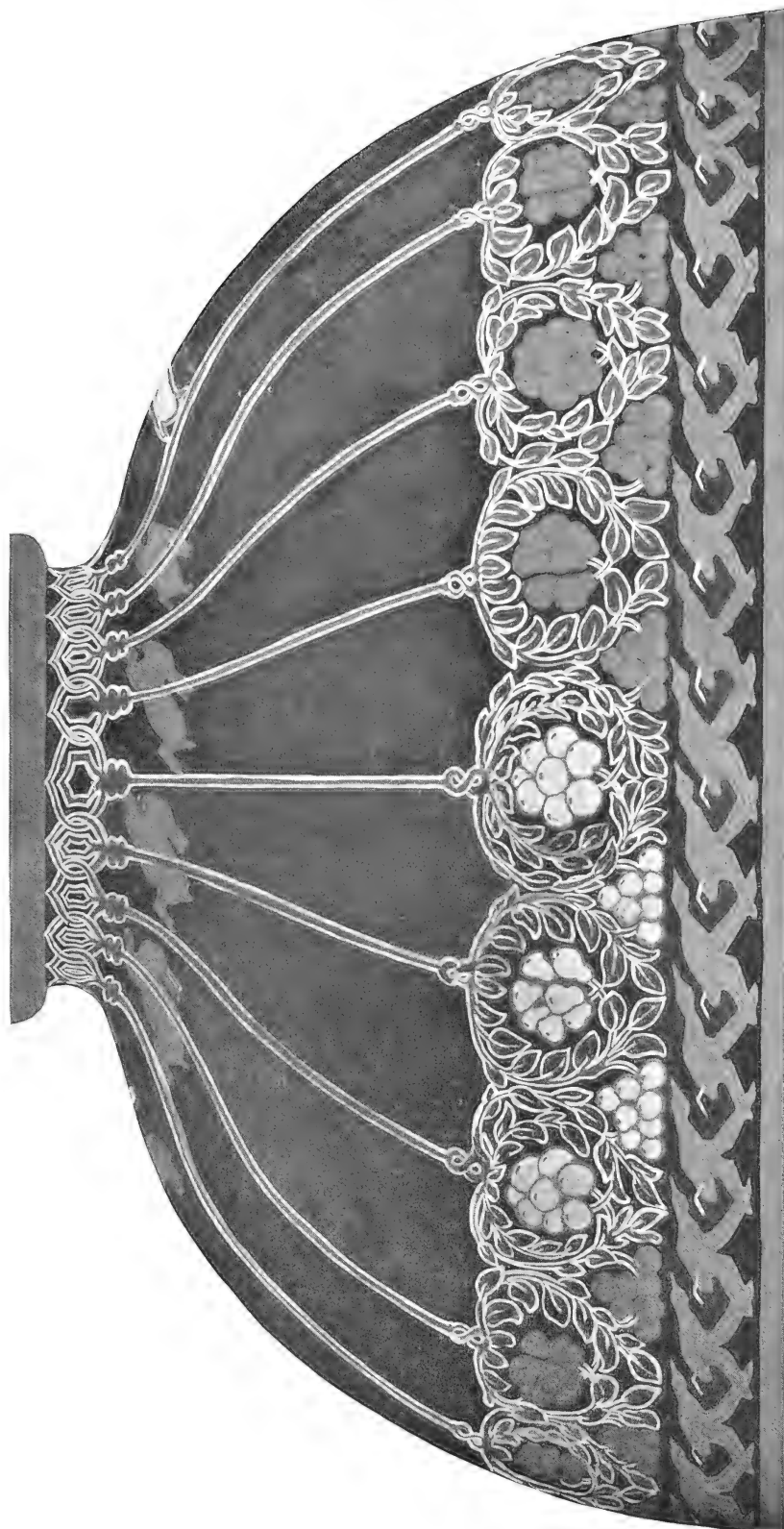
with the background. For stems, use Copenhagen Blue, for blue grey lights, strengthened in second firing with Auburn Brown. Use Yellow Brown for pips strengthened in second firing with Auburn Brown. Background, Copenhagen Blue, Violet of Iron to Warm Grey, Yellow Red to Blood Red. For second and third firing deepen above colors, adding detail.



WINTERGREEN—MAUD E. HULBERT

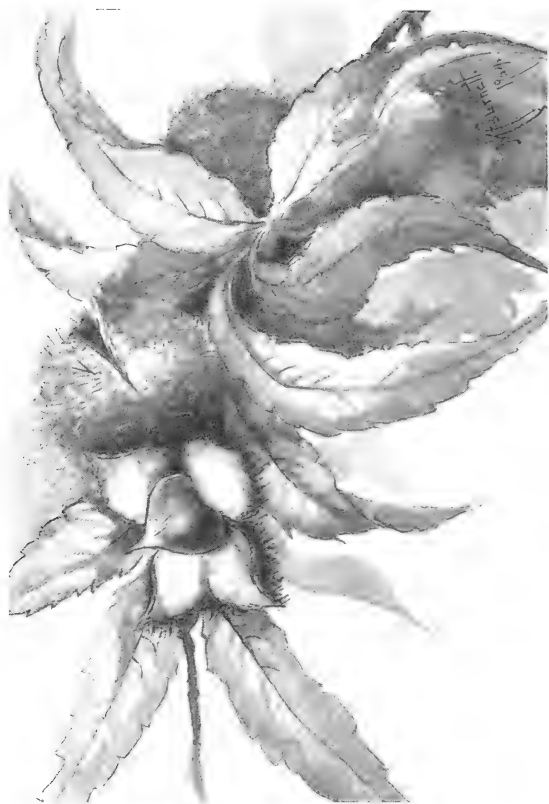
THE leaves are a dark glossy green, and the berries a little darker and larger than holly and of rather a waxy texture.

Yellow Green and Moss Green, Brown Green and Shading Green for the leaves, use more of the Shading Green than of the others. Some Chestnut and Finishing Brown in the stems. Pompadour Red, Carnation No. 1 and a little Yellow Red for the berries. A blueish green background would be good. Copenhagen Grey, a little Old Blue and some Violet of Iron in the shadows.



PUNCH BOWL—HELEN PATTERSON

Body of bowl deep maroon; wreaths of gold with cream white outlines; birds, rabbits and berries, dull ochre with gold and white outlines; gold band at top and bottom.



CHESTNUTS—MARY BURNETT

DRAW design carefully especially the open burr. For the nut use Ochre or Yellow Brown, and Finishing Brown with a touch of German Black to give depth and leave apex of nut white or it may be taken out with point. The inner part of burr is very light yellow with a little Ochre near points. The prickly part is dark Brownish Green with some sharp marks taken out with a point. For the other burrs use Moss Green and Brown Green for lightest one, and the others may be a little darker. The leaves are sharply serrated, and most of them should be painted with Autumn tones. Use Yellow Brown, Finishing Brown and a little Red and the others may have Moss Green, and some Brown Green.

EXHIBITION NOTES

THE Mineral Art League of Boston held their annual exhibition the week of October 23rd, at the Westminster.

It was opened the evening of the 23rd, by a Private View. During the week there was a large attendance with good sales. The work generally was of a much higher standard than ever before. Miss Fairbanks showed a shallow bowl in reds and black which was excellent, resembling a Japanese lacquer, also a vase in a conventional design of Cyclamen which with other pieces was well done.

Mrs. Swift's exhibit of gold with Lustres was very rich and admirably executed. Mrs. Gertrude C. Davis' work was of panels treated naturalistically of roses and grapes. The technique was very good as usual. Mrs. Bertha Davis' display of grey blue conventional designs was pronounced by all as nearly perfect in color and de-

sign. Miss Heath showed good conventional work in lustres and colors. Miss A. I. Johnson exhibited a tea pot in dull reds with a design of nasturtium leaves in bronzes which was a gem. Miss Page had a large vase in semi-conventional design of the Bird of Paradise flower, also a vase with a shell base done in green lustres, the upper part being green sea-weeds with water lines of gold. Several framed panels of landscapes and figures were also in her exhibit. Mrs. Ryder's punch bowl with an inside narrow border of tiny grapes in their natural colors and the outside in a conventional grape design in lustres was a good piece of work and much admired as were her figure panels. Mrs. Mayhew's work showed the effect of diligent study of design in her most excellent exhibit. Mrs. Fitz's dessert set with gold etched border was good in design and treatment. Mrs. Bakeman's display of gold and white and jewel work was very dainty and well executed. Mrs. Bessie Cram had a good exhibit principally conventional, a wine set in pink and gold on white being beautiful in design and workmanship. Also a tall stein done in brown green and black with a landscape band at top in same colors with panel lines of black, was one of the most admired and well executed pieces in the exhibition. Mr. Callowhill's punch bowl and other pieces came in for a goodly share of admiration as did the work of the following members—Mrs. Safford, Miss Prince, Miss Carter, Mrs. Morse, Mrs. Perrin, Miss Haskell and Mrs. Jarvis. The catalogue was attractive and netted a good sum.

LARKSPUR (Supplement)

Laura B. Overly

White Flowers.—Grey for first fire with a bit of yellow in center, second fire, very thin Violet.

Violet Flowers.—Violet No. 1 and 2. Leaves, Yellow Green, Dark Green and Violet. Background, Violet and Grey.

GOOSEBERRIES (Page 193)

Paul Putzki.

The English gooseberries are much larger than the American variety and come in different shades, from a light yellow green to a dark red. For the lighter ones use Canary Yellow mixed with Dark Green, shading with Yellow Red. Paint the darker ones flat with Carnation, shading in Blood Red and taking out some high lights with a clean brush. For the leaves take Dark Green, Yellow Green, Brown Green and Black Green. The background can be done in the same shades.

STUDIO NOTES

Readers of Ceramic Studio will be interested to hear that Mrs. Worth Osgood, once the honored president of the National League of Mineral Painters and for many years identified with Ceramic work in Brooklyn, has taken charge of the Department of Arts and Crafts in the new school under Miss Howe and Miss Marot, at Dayton, Ohio.

Mrs. Osgood has been interested in pottery work for the last few years and has exhibited some nice things both in form and glaze. She will teach this branch of crafts work at Dayton as well as the classes in Design. We congratulate those who will have the pleasure and profit of working under her instructions.



RASPBERRIES—IDA M. FERRIS

Use a thin wash of Poppy Red for lightest parts with Blood Red to shade. Add a little Blue in shadow ones and sometimes a little Ruby. For leaves use Verdigris, Olive Green and Dark Green.

For first fire in background use Albert Yellow in lightest parts and wash in leaf effects in second fire with Brown Green. In darker parts use Yellow Brown, Olive Green and a little Brown.



CHERRIES—MARY BURNETT

For middle cherries use Fry's Blood Red, with a little German Black for the dark tones, and keep the edges soft and greyish by using a very little blue with the red. The cherries at the side may be partly green. Use Moss Green, Brown Green, and Dark Green for leaves. For the background use browns and greens, shading into ivory with Ochre for the lighter parts.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



No. 1.

THE MAKING OF A SILVER SPOON

Harry S. Whitbeck.

In the making of a spoon the design is of course the first consideration. Above all things have the spoon practical. It should be graceful in line, easy to handle and made of silver thick enough to be lasting, for this spoon if well made will not be worn out for years to come, so let us leave for future generations something worthy to look upon and use.

It is well to model the design in wax or plastilene as this gives us a definite shape to work for, not only in outline, but in the curves of the bowl and handle as well.

After the design has been finished to your own satisfaction, make a simple outline drawing on paper exactly as the outline is to be and transfer this outline to a piece of thin sheet brass (about 20 gauge) making the centre line of the design coincide with a line drawn on the brass. Saw out this brass pattern and file the edges very true and smooth.

Now we will begin to work with the silver. If the spoon is to be the size of an ordinary dessert spoon use silver about 13 gauge (English Standard). If larger or smaller use thicker or thinner silver. If the handle is to be very wide of course the metal need not be so thick, perhaps one gauge thinner. Buy a piece of rolled sterling silver the length and width of the pattern. Anneal the silver by heating it to a dull red and plunging it in cold water. With a heavy hammer beat out the ends of the plate on an anvil, leaving it thick in the middle where the handle is narrow. The bowl end may be about 17 gauge, the handle as thick or thin as you desire to make it. If there is to be any carving on the handle it should be left quite thick. Anneal the silver from time to time, for if hammered on too much at one time the metal becomes brittle and will crack. Use a pair of calipers to make sure the plate is as thin in the centre as it is at the edges.

After the plate has been forged out to the required thickness draw a centre line on one side, lay the brass pattern on this line and scribe around it with a steel point. With a heavy piercing saw saw along just outside the line, except the bowl, where about one eighth inch margin should be left. File the edges, taking special care with the handle which may be smoothed with emery cloth after filing.

The next step is to shape the bowl. Take a piece of hard wood, hickory is best, (oak or ash will do) about three inches square and five or six inches long, fix it firmly in the vice and with a gouge hollow out a place as near the shape of the intended bowl (as shown by your wax model) as possible. Hold the silver blank over this block (See Illus. No. 1.) and with a medium sized raising hammer, shape the bowl, annealing as often as necessary. If the bowl curves up at the point, as it probably will if it is longer than it is broad, lay it on the bench, hollow side down and strike lightly on the edges with a rawhide or wood mallet, to bring it back to shape. Keep on working with the hammer till the bowl has acquired the proper form and until when laid up side down on the anvil the edges touch all around. With a smooth file make the edges true, make them rather thin and rounded, not too sharp and remove the file marks with emery cloth.

Now the bowl has to be planished to take out the "bumps" made in shaping it. Select a raising hammer with a face somewhat smaller than the curve of the bowl and fix it firmly in the vice. (See Illus. No. 2.) Hold the spoon by the handle, with the bowl on the hammer and with a small planishing hammer carefully go over the outside of the bowl till all the little hollows are taken out, and the inside is almost perfectly smooth. These hammer marks should overlap each other.

Bend the handle to the required curve with the



No. 2.

mallet over a curved stake. Hammer the handle carefully with the planishing hammer to harden it as the annealing made it too soft and pliable for use. When this is done there may be still many little inequalities which must be ground out. Take a piece of ordinary pumice stone about half an inch square and two inches long, (pumice stone is easily cut with a hack saw) and grind the inside of the bowl perfectly smooth, using plenty of water. This also removes the "blue spots" caused by hammering. If you wish, all the hammer marks on the outside of the bowl and on the handle may be removed in this way; these, if put in carefully, add to the beauty of the spoon. But of course it is not proper to leave file marks on the metal, these may be removed with the pumice stone and emery cloth. After this, the whole spoon may be polished on the lathe with pumice stone and water and a felt wheel.

If the spoon is to be perfectly plain it is ready to receive the final polish. If the handle is to be decorated there are several ways of doing it. It may be etched, pierced, carved, enamelled, or set with a stone.

Etching is much the simplest (See Illus. No. 3.) and we will treat of it first. Draw the design on the silver with a dull steel point (a sharp point might cut too deep), carefully clean the metal with a solution of potash and water. A simple way to tell whether metal is clean enough

for etching is to dip it in water. If the water lies on the metal in a thin film, it is clean, but if the water runs off it shows presence of grease on the surface. With a small brush and some thin asphaltum varnish, paint every part of the handle except the design that is to be etched. Dry the asphaltum for an hour or two, in a warm, not hot place, when thoroughly dry immerse in a solution composed of one part commercial nitric acid and three parts water. It is best to dilute the acid a day or two before using. After the acid has etched sufficiently rinse the spoon with clean water, and remove the asphaltum with a cloth saturated with benzine or turpentine.

If the decoration is to be carved, (See Illus. No. 4) draw the design as for etching and embed the work in pitch. With scorpers and chisels cut out the low parts of the design using raffles to smooth up the work. The relief may be modeled slightly with chasing tools and the whole finished up with a scotch stone and water. Illus. No. 5 is a good illustration of carving and piercing.

If a stone is to be set (See Illus. No. 6.), simply done, choose a stone with a flat back, make a thin band of silver the exact shape of the stone and through which it will slip easily. Solder this setting on the handle, put in the stone and work the setting over it with a chasing tool and light hammer. Finish by polishing with tripoli and oil.



No. 5. BERRY SPOON

Pierced and carved. Designed and executed by
Mary E. Peckham.



No. 3. CREAM SPOON

Etched. Designed and made by
Emily F. Peacock.



No. 4. SERVING SPOON

Designed and executed by
Harry S. Whitbeck.



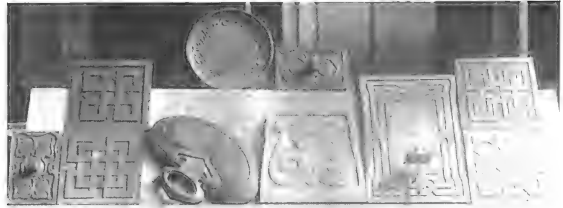
No. 6. TEASPOONS AND LADLES

Designed and executed by Harry S. Whitbeck.

OXYGEN USED TO CUT METALS

Diamond may cut diamond, but oxygen cuts metals, at least at Liege. There there is a daily exhibition of the Jottrand process for cutting metals by a jet of oxygen. The apparatus consists essentially of a tube, with two brandels terminating in blowpipes, moved along a guide in front of the metal plates or part to be cut at the rate of about six inches per minute.

One of the blowpipes delivers an oxyhydrogen flame which raises the metal where it is to be cut to a temperature corresponding with dark red. The following blowpipe delivers a jet of pure oxygen, which enters into combustion with the hot metal, thus producing a clear channel like a saw cut about one-eighth inch thick, the remainder of the metal being unaffected by the operation.



WOOD CARVING

The work in wood in the above illustrations was done by students at Teachers College, New York City under the direction of Haswell Clarke Jeffery. Both illustrations give helpful suggestions for table book racks, mirror backs, blotters, trays etc.



ANSWERS TO INQUIRIES

M. A. Jones—Vegetable stains for leather can be made. Blue from sky blue to blue black, from Indigo; yellow from fustic and black from logwood. Aniline dyes are used, these must be mixed with a mordant; water color to which a little glycerine has been added, is also used. These stains and colors are not permanent; they seem to become absorbed into the leather and lose any transparency they may have. To make the color permanent shellac must be put on first.

Mrs. Wilkie—Write to Zinsser Bro., 197 William St., N. Y. about lacquers and sphinx paste. There was an article on etched metal in the last issue, the December number. We hope to have an article on braided palm leaf baskets very soon.

W. C. P.—There are several formulas for oxidizing silver, the following are reliable. 1. Dissolve a small piece of ammonium sulphate in boiling water and use while hot. 2. Go over the entire surface of the metal with Chloride of Antimony, using this on a small swab of cotton and working as rapidly as possible. If this does not make your silver dark enough in the deep places, apply a gentle heat, when the Antimony will turn black. Articles to be oxidized must be thoroughly clean or the oxidization will not take place.

Pryo.—The pearl effect in the flowers on the wood can be got by using imitation half pearls. Groove a very shallow setting in the wood the same size as the pearl, and set it in with Major's cement.

K.F.O.—Glass can be drilled with a watch maker's drill or better still a broach drill. It is always best to drill from both sides, this prevents the glass from breaking. Drill lightly and keep the drill moist with spirits of turpentine, and a little camphor. The drilled hole should be started first with a sharply pointed graver so as to form some hold for the drill, and also to prevent it from slipping over the glass.



NEW PROCESS FOR INLAYING METALS

Recent advices from England say that Sherard Cowper-Coles has invented a new process by which, it is claimed, metals can be burned into one another at a temperature hundreds of degrees below the melting point of any one of the metals, thus enabling new effects to be obtained and also the blending of various metals, which hitherto has been impossible. Inlaid metal work can be produced similar in effect to the finest damascening, or, on the other hand, the process readily lends itself to larger work requiring greater boldness, such as panels.

By a variation of temperature the depth of the inlay can be regulated, and at the same time one metal can be considerably raised above the other, at the will of the operator. Very pleasing effects can be obtained by the process.—*Jewelers Circular*.



ARTISTIC FORGERIES

In the particular trades in which our readers are interested the path of the artistic forger is beset with many pitfalls. It is extremely dangerous, for example, to tamper with hall marks, as some have found to their cost. Yet even that has been done. Ancient jewelry, especially Greek and Etruscan, is a favorite field for the skilful goldsmith. Italy is a fruitful producer of Etruscan gold jewelry and spurious Renaissance jewels, the latter, at any rate, of a sufficiently high artistic character to have found their way into some well-known collections. There is said to be a regular factory of antique goldwork in Roumania, where the jewelry is pretended to have been found at Olbia. It is carefully stage-managed with fragments of glass and a little soil to give character to its pretensions. Syria is also said to produce a great quantity of forged goldwork. The best known center in Europe at the present day is Odessa. The Russian goldsmiths are the modern representatives of the old Byzantine craftsmen, and still produce the bulk of their work on the ancient lines. It is apparently natural that from time to time discoveries of antique goldwork should be made on the shores of the Black Sea, where many Greek towns formerly existed. Doubtless there is occasionally a genuine find. The modern artistic forger does not wait on circumstances. It is for the Russian goldsmith hardly a departure from his everyday work to produce antique Greek or Egyptian jewelry, and he does it with remarkable success. It is not so long ago that the artistic world was hotly divided on the question of the authenticity of the Tiara of Saitapharnes, which was acquired for the *Musee du Louvre* for £4,000. It is now admitted to have been produced by M. Koukhomorski, of Odessa, but portions are stated to be genuine. That may or may not be correct, but what an object lesson it is for the collector! The experts of a great national museum completely gulled in this way, and presumably only the assurance of the perpetrator of the fraud that any portion of the piece is genuine.

Some of these imitations are copied from genuine antique pieces, stamped up from dies and tooled over to give the appearance of being really *repousse*. Where reproductions of this sort are offered other than singly, say, for example, as a brooch and pair of earrings, it is often possible with a magnifying glass to detect similarities or defects common to each, thus proving them to have been mechanically reproduced.

Particularly clever are the imitations of the old Renaissance jewels—those grotesquely quaint pieces in which gold, enamel, and gems are massed together to produce the most curious effects. Many are only good enough to deceive the ordinary collector. The expert has nothing to go by except the remaining work of other ancient craftsmen. Even the deficiencies of the piece he has to report on decide nothing as to its age. They can only prove that a particular workman was not possessed, say, of the average skill of his age or did not show it in that particular piece. If a modern workman of good ability carries out a well-designed piece of Renaissance

jewelry I maintain that he will do it so successfully that it cannot be proved to be a modern piece. Some of the German houses are producing silver jewelry, cast and enameled, in designs which immediately remind one of Renaissance ornaments. A very little development on these lines would produce "antiques" in no way differing from genuine ones, and the authenticity of which could not be disproved.

Sometimes portions of genuine antiques are worked into these reproductions, and naturally complicate the question, and add considerably to the difficulty of expressing an opinion.—*Jeweler, Silversmith and Optician, London*.



THE MARBLES FROM ANCIENT QUARRIES

The report that a Swedish company has leased the old quarries in Iona Island, and that their famous white and serpentine marble will soon be placed on the market, calls to mind that the quarries were wrought ages ago. Their output, however, says the *Westminster Gazette*, has long been limited to a few occasional stones for the purposes of charm and local jewelry manufacture.

The altar in the old cathedral was made entirely of white marble, quarried and cut in the island, and, although there is no record of the material being exported, it is surmised that a similar use had been found for the stone in ecclesiastical buildings elsewhere, both in this country and on the continent.

The marble of which the Iona charms and jewelry are mostly manufactured is of a fine pale greenish hue.



STUDIO NOTE

Mrs. K. E. Cherry sailed, on the 19th of December, for a year's study in Europe.



ANSWERS TO CORRESPONDENTS.

Mrs. D.—We are not acquainted with any reliable lustre colors for china which come in powder. Powder lustres are usually applied without firing to various objects and a liquid is used similar to that for gold paint. Albert Yellow is used frequently in pink roses with good effect.

Mrs. F. N. R.—The first Class Room on "A color palette" should help you in laying color. We do not know of any other printed instructions in laying flat color but you might write to the person you mention.

M. M. L.—Lustres take an ordinary hard fire (see next class Room.) The iron pot is said to affect pinks, better try broken bits for samples. Yellow lustre applied over other lustres affects the color somewhat but usually in an agreeable way. We do not know anything that will remove fired color except Hydro-fluoric Acid. For line work in conventional work, we prefer to use the powder color mixed with a thin syrup of sugar and water, it does not then run into color or lustre, touching it, and the latter may be removed with turpentine if necessary without injury to the outlines, otherwise mix powder black with medium only to a thick paste, thin with spirits of turpentine. The last Class Room subject was Enamels, that will give you the desired information. The Class Room in this issue will inform you about raised paste; both enamels and paste will stand a good hard fire. Any good Roman gold may be used under lustre with a bronze effect.

Anthony—Nothing that is applied to the outside of a kiln, can affect the interior; if your kiln shows signs of rusting it must be in a damp place. Kerosene would be quite as valuable as olive oil to remove the rust, and less expensive. The inside should be whitewashed with ordinary white wash as often as necessary. The next subject in the Ceramic Studio Class Room will be "Lustres," we trust you will find there all necessary instructions. You will find the desired information in regard to "Raised Paste" in the present number under the head of "Gold Work."

G. W. M.—Roman gold is used over lustre, it can be put on before firing if care is taken not to have it so thin that it will spread. It is safer however, to wait till a second firing. Colors may be used over lustre also before firing, but more safely in a second fire. For pink roses shading to yellow, use Pompadour and Albert Yellow for first fire, rose in second fire.

KEEP THE FIRE ALIVE.

KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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KERAMIC STUDIO

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SYRACUSE, NEW YORK

February, 1906



OUR color supplement for this issue is the prize bowl design by Mrs. Marie Crilley Wilson. The short time allowed by the postponement of the competition prevented our giving a perfect reproduction of the color scheme, but the coloring given is pleasing and suggestive. An outline of black or red brown much improves the silver design.

Apropos of the punch bowl and cup problem we must admit that although many interesting designs were submitted and a few good shapes, in no case was a good and appropriate punch bowl design placed upon an appropriate punch bowl shape. While the prize winning bowls are all interesting designs and good shapes, the latter are rather suited to salad.

The prizes in the punch bowl competition were awarded as follows:

First prize—Marie Crilley Wilson.

Second prize—Ophelia Foley.

Third prize—Alice Witte Sloan.

Mention—Russell Goodwin, Sabella Randolph, Mary Overbeck, Hannah Overbeck, Beatrice Witte Ravenal.

Punch cup competition.

First prize—Russell Goodwin.

Second prize—Sabella Randolph.

Third prize—Alice Witte Sloan.

Mention—Beatrice Witte Ravenal, Mary Overbeck, Ophelia Foley.

In many cases the color schemes were the best part of the design, unfortunately a black and white reproduction will not give a fair idea of the beauty of the general effect.

The March competition is sure to be an interesting one, we have already seen many good studies on this order from such workers as Marie Crilley Wilson, Russell Goodwin, Margaret and Hannah Overbeck, etc., etc., we hope that not only our old contributors will come to the front but that we may see some good new work. So many have been studying along this line of late. The first prize and perhaps some of the others will be given in color, a little later, in order to give time for a really good reproduction.

We are pleased to be able to show in this number two illustrations of the late work of Mrs. Worth Osgood, former President of the N. L. M. P. who has now taken charge of the Arts and Crafts department in the school under Miss Howe and Miss Marot at Dayton, Ohio. The pottery is comparatively low fire with soft and pleasing matt glazes and some craquelé effects, very artistic and attractive.

LEAGUE NOTES

At last the travelling exhibition has completed its rounds and is on its way from Newark, N. J. to Chicago. It will be reboxed and sent to owners as speedily as possible by our faithful and devoted chairman of transporta-

tion. It was on the road longer than previously, because the requested dates from clubs came thick and fast for spring and fall, but none for the mid-summer months. The exhibit was therefore idle from July 14th to September 11th. League members will all agree that there are some splendid pieces in the exhibit. The thought and care we lavish upon our own pieces, prevent us from seeing them with anything but affection, and blind us to faults. When we view them again, after so long an absence, let us look with disinterested eyes and criticise as if they were the work of a competitor or rival. Let us be courageous in seeking and rectifying our weaknesses. Problem III is now before us. An ink well, thrown or modeled in clay. Again we ask for a simple outline drawing. It can be with or without a cover, with or without a tray. This problem is more interesting and more complex. Clay workers have different methods. Some believe it the better plan to think in the clay itself, that when once taken in hand the creative thought will soon arise and develop as it grows. Others believe in creating an ideal in the mind, lining it on paper and following with the hands in clay. If the materialization does not equal the ideal the outline can be more beautifully curved, or more severe until the highest self expression has been accomplished. For this lesson please send the drawing on or before February 17th., to 6228 Wabash Ave., Chicago.

We are pleased to announce a new Individual member, Mrs. Chas. L. Williams, Glens Falls, N. Y.

BELLE BARNETT VESEY.

President.

o o o

Mr. S. Linderoth of Chicago, architect and potter, has been selected by the National League of Mineral Painters to criticise the shapes and designs which will be submitted by members in the regular course of study. We have received from Mr. Linderoth the following letter which will be found of interest and expresses not only his views but those of many true art lovers about the present condition of American art pottery:

"Since there is now a society with sufficient discernment to undertake the problem of the reformation of the present chaos in pottery designs, it might be permissible to add something in the same direction. For more than 15 years have I expected some one with enough audacity to come forward and point out the sins committed against the laws of true art. I have not felt equal to the task myself, conscious as I have been of my own imperfections. It was also to be supposed that such remonstrance would not at first succeed except to make the originator thoroughly disliked. Thus we have perhaps all waited for each other and no one has dared to call a "Halt." In the meantime some sinners have grossly imposed upon the public, feeding the awakening hunger for Art with monstrosities in designs of pottery which are hideous in the extreme. Lumps of clay, such as the Indian gave to the papoose to play with, have been covered with a good glaze, sold to civilized beings and passed off for American Art in pottery. Could a greater sin be committed? Beauty has had to stand aside while ugliness has succeeded in

taking its place. Much splendid material has been wasted without any other tangible result than adding to our vocabulary some more Indian names, which are perhaps characteristic when the shapes are considered as aboriginal. If we are at the point where the roads are crossing, let us decide which path we shall follow, progression or retrogression. Let those with crude, primitive, or perverted ideas choose for themselves and let them stand the consequences, but let those who can rightfully lay claim to good taste, refinement and artistic skill shun the way of evil doers and proceed on the road which has made other nations great. We need not necessarily copy from other nations. Indeed if we could develop a style of our own, it would be desirable and laudable but such development should be along the lines of beauty and true Art, which is never ugly. Art is satisfying to a cultured taste, not sickening and repulsive. It is particularly sad to find decidedly bad productions emanating from Art potteries from which we have a right to expect only good work and which a few years ago would not allow a single piece to go out unless it had real merit. Have these now been spoiled by the perverted taste of would-be potters? Or are they influenced by the all absorbing commercialism as to what will sell, rather than what is beautiful? It is not enough to rely on the beautiful glazes and truly artistic decoration of which many of us are capable, both over and under the glaze. In this we are not much, if any, behind the Europeans. It is even possible that in some of these lines we actually excel. Shall it be said that we do not dare to undertake a reformation of the shapes, the bringing out of new beautiful designs which are truly artistic, or shall we allow the foreigner to sneer at us though he has not the inclination to tell us wherein we are at fault. Whether we succeed in producing anything in the way of original American Art or a refined Renaissance matters very little, but let us have something better than we have now. It has been said: "Read in pottery the progress of the race." Should this not mean that we should at least try to create out of our plastic material the most noble creations of which we are capable, as the first Divine Potter molded out of the same material His most noble work."

S. LINDEROTH.

Architect.

o o o

In a letter to Mrs. Belle Vesey, the President of the League, Mr. S. Linderoth made the following remarks in regard to criticism of designs submitted to him:

"Ask your members to draw in *outline*, not in *perspective*, so that I can clearly understand their meaning. Something good will surely come out of your endeavor. I need not say that my humble opinion shall be perfectly fair and impartial, especially as I do not know the members nor even by their initials as marked on designs submitted. All I shall look for is good, practical and artistic designs with some meaning in them. If there is an idea of originality I shall try to make such suggestions as will lead to a development of such conception.

"While I can not invite correspondence in general, as my time is very limited and my correspondence already large, I shall be glad indeed if I can answer inquiries regarding particularly knotty problems in the line of pottery, as far as I am able."

Very truly,

S. LINDEROTH.

Architect.

THE CLASS ROOM

The articles on Lustres will be continued in the March number, as there is too much matter for one number.

o o o

LUSTRES

First Prize—Mrs. G. B. Straight, Cazenovia, N. Y.

EXPERIENCE is a great educator. There is nothing intricate in the manner of painting with lustres, but success largely depends upon the skill and deftness with which they are applied, judgment as to the appropriateness of the decorations attempted, familiarity with the necessary tools, and excessive neatness. To be "painfully neat" is a virtue in lustre painting.

Lustres are sold in small vials, mixed with a medium ready for use. These vials should be kept tightly corked, as lustres evaporate rapidly, and if exposed to the air soon grow thick and unmanageable and adhere to the glass. Lustres when in good condition for use are as thin as liquid bright gold. If too thick and sticky they may be thinned by adding oil of lavender or the essence that comes specially for the purpose. A good substitute for the latter is a medium made of turpentine, fat oil, and lavender.

Whether a thinning medium has been used or not, the vial should be thoroughly shaken before the lustre is used, as the heavier portion always settles at the bottom.

Lustres are not brilliant and glistening before being fired, and when unfired look so distractingly near alike, usually presenting a dingy, yellowish gray appearance resembling an unpleasing color tint, that when one is decorating several articles in different lustres at the same time it is well to mark them in some way to avoid confusion, if color is to be used to harmonize with the lustres.

A large number of satisfactory lustres are on the market, ranging in color from white and delicate opals through intermediate tints and shades of reds, blues, greens and browns, to black. These colors vary in different makes, especially the greens and opals, concerning which further mention will be made.

If one is unfamiliar with the different colors of lustres it is well to make tests on a trial piece of china before applying to an important article, though experience proves them to be about equally reliable.

Occasionally lustres are freaky when subjected to kiln heat and produce most unexpected effects. A violet holder painted with opal, where the entire piece was delicately lustrous, and on which, beginning at the bottom and extending nearly to the top, were smoke shaped wreaths of beautiful clear pinks and greens blended in an indescribably charming manner, is an example.

The best china for lustre decoration is that presenting a deeply fluted surface, preferably one with many indentations or raised querls, though any curved or crinkly surface is good. As the chief beauty in lustre lies in its high glaze, it may readily be seen that this property is heightened by the tiny reflections from curved surfaces, even when as large as is found on the low Napoleon jug.

USES OF LUSTRES.

Lustres are especially well adapted to borders and linings and are suitable for any decorative work, especially where conventional or semi-conventional designs are used.

Belleek or some other piece of fine china will invaria-

CARNATIONS—F. ALFRED RHEAD



bly prove highly satisfactory, though some claim success through the use of a low grade of ware.

Lustres do not unite with the glazes of the china, but, like gold, remain on the surface. Consequently they are liable to wear off and so may not be suitable for a complete dinner service, though they may be safely recommended for fish or fruit sets.

MATERIALS.

Having selected the china, and being supplied with some large flat sables and square shadders, some soft cotton and old silk for dabbers, pieces of lintless old muslin cut into convenient size, lavender oil or essence, alcohol, and such lustres as are suitable for the design to be attempted, one is ready for work.

Every thing should be placed on a table in front of the worker in the most convenient way possible. The dabber must be made and placed where it can be quickly taken up, and the china placed where it will be most convenient and will allow plenty of room for work. Be sure that the lustres are in a box or some other receptacle where they will not be easily upset. In no other line of painting is swiftness so essential as in lustre work. Make every movement count.

Be sure the china is absolutely clean. Any finger marks, dust, lint or moisture will bring a lustre painter to repentance swiftly and surely. Wipe off the piece carefully with a cloth dampened in alcohol, then rub over it a piece of silk to remove any possible particles of lint.

See that the brushes are in proper condition. Failure or success in the manipulation of lustres depends much upon the brushes, consequently they are always to receive proper care. Any brushes may be used, new or old, provided all trace of gold or color has been removed. If the faintest trace remains it will certainly ruin the next color used.

Neither is it necessary to keep a separate brush for each color of lustre. Wash thoroughly in alcohol till absolutely clean, and dry by brushing lightly back and forth upon a cloth. This will take but a few moments and will insure dry, clean brushes, which are an absolute necessity.

By cleaning in this way they may be used with impunity first in one color, then in another. If lustres are unsatisfactory, the colors being changed on account of having used a damp brush, a second coat may cover the defect, but of course the tone will be considerably darker. At the close of a day's work the brushes may be cleaned with the alcohol, then washed carefully with soap and water which will leave them in as pliable a condition as when new, after which they may be flattened into shape, and placed away from dust. Alcohol if allowed to remain in the brushes, will cause them to grow brittle and break.

APPLICATION.

Lustres may be put on in two ways. First, with the brush, with or without padding, and second, by the use of the dabber alone.

Lustres are usually applied to any ordinary surface with a brush, and are only padded when an even tone is desired. In covering handles and similar surfaces, use a brush of a size suited to the space to be covered; that is, as large as can be conveniently used. Make no uncertain strokes. A prominent teacher once said, "spend three-fourths of your time studying what you want to do, and the remainder in doing it." The experimenter in lustres will not need to have the application made for him.

In making a plate rim, begin by filling the brush, and with great freedom of movement put on stroke after stroke, carefully overlapping them so that an even tint is produced, and so rapidly that the place where the tinting begins is not dry before the end is reached. If it dries a hard heavy line is formed, which it is not possible to remove by picking into it. It is better to take it off and begin again if this occurs. If it becomes necessary to remove lustre, either a surface of some extent, or some small unevenness along an edge, do so with a cloth dampened with alcohol, not turpentine, as the latter will cause the lustre to crawl and will create a blemish which cannot often be remedied. Turpentine is the worst enemy of lustre, next to dust. When lustre is removed, see that not the slightest trace remains on the china, as the least particle will surely show when the piece is fired.

It is sometimes easier to begin a plate rim, and after painting a short distance in one direction, to go back to where it began and paint the opposite way, repeating until the rim is covered. If a padded finish is desired the dabber may be used as the color is applied. In applying lustres do not allow bubbles to form but use the brush with positive, steady strokes, and be sure, before putting the work to dry, that no dust or hairs are adhering to it. These can sometimes be removed by dragging a clean brush into it.

The brush may be used on all small surfaces and borders without padding, unless a very delicate tint is desired, in which case a dabber may be used.

Sometimes the brush work will look clouded before firing, but this uneven tone is no particular objection, especially in some dark color, as the kiln heat will probably give it a smooth appearance.

For a cup lining, pour six or eight drops of lustre into the cup bottom, and rapidly cover by aid of a brush. If a light tint is desired, and the cup bottom is small, a little dabber fastened to a stick may be used until an even tint is secured. This prevents the hand from injuring the lustre.

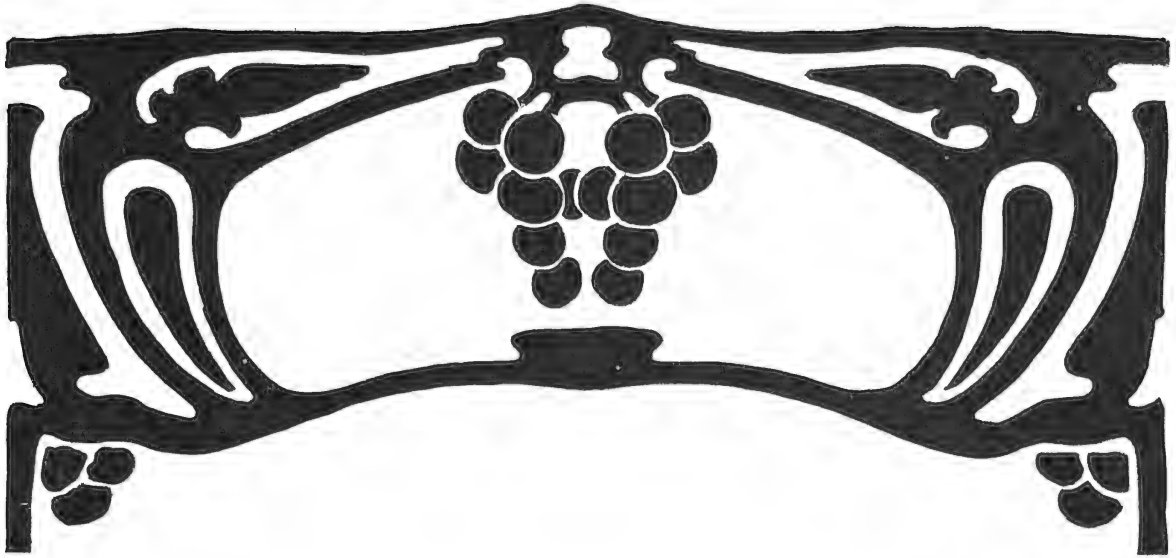
For the lining of an orange or nut bowl, or any similar surface, pour in a sufficient amount of lustre to cover the part to be decorated, and with a large rather loosely made dabber dip into the lustre, and beginning at the center, rapidly cover the entire surface with a rotary motion, then with light padding go over the whole until the tint is perfectly even. Sometimes it is necessary to use a second dapper if the surface to be covered is large. The cotton used for the dabber should be covered with two thicknesses of silk free from wrinkle or crease. If the silk is not thick the cotton is liable to be drawn through into the lustre and mar it.

Repeated applications of lustre, thin, with firings between, are much better than one heavy coat.

As lustres dry so rapidly it is often advisable to add lavender oil or essence before applying to large surfaces, even when the lustre is moderately thin, so they will keep moist and open while the padding is being done. If not padded the additional medium will do no harm, but will enable the brush marks to melt together.

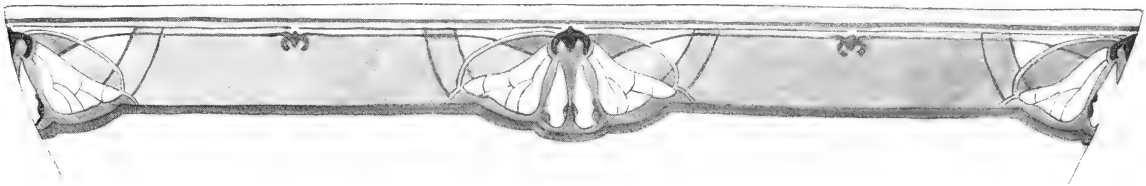
Padding will lighten the tint, but a second, or even a third or fourth coat will be no objection, as each additional application, if thin, only serves to enhance its beauty by producing superb color effects, and a remarkable richness and depth of tone, especially where two or more colors are judiciously combined.

A color may be applied over itself in a solid tone, or a

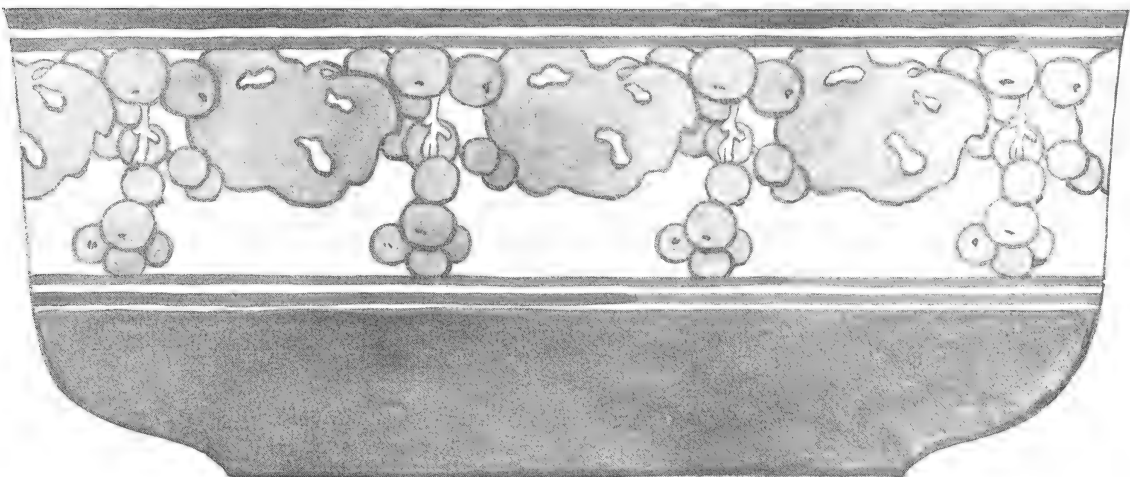


FULL SIZE DRAWING OF FIRST PRIZE DESIGN FOR PUNCH BOWL—MARIE CRILLEY WILSON (Supplement)

Design in silver lustre with strong black outline. Background of border a flesh tint, the lower parts and openings in soft warm grey. Same color scheme for inside design but more delicate tints.



DESIGN FOR PUNCH BOWL—MENTION—MARY OVERBECK



SECOND PRIZE DESIGN FOR PUNCH BOWL—OPHELIA FOLEY

Color scheme: Bowl in Olive Greens, with background of border a deep Greyish Ochre; berries in dull Pink; leaves and stems, Olive Green; inside of bowl, dull Ivory with gold rim.

desirable mottled effect may be obtained by firing a thin coat of lustre, preferably of a dark color, and for a second fire put splashes or wriggly marks here and there over the piece in an irregular manner, or perhaps only near the top and base. Or, make a thin flat tone for the first fire, then use the same lustre in the form of nasturtiums or other floral decorations, or conventionalized fruit, outlining the whole design, stems and all, in colors or gold. Landscapes are effectively handled in the same way, but are even more desirable when treated in colors of lustre that will, by suggestion, appear more nearly the tones seen in nature. For skies and water a thin wash of blue gray will make a good color, or for any place where a neutral tone is needed. Yellow brown, yellow brown over green, yellow green and green, may be used in these decorative landscapes, treating the whole in a flat manner, and outlining with black, or black and red.

Decorative figures treated in a similar way are very attractive, also marines, and though the latter are difficult to handle they are usually interesting.

COMBINATIONS.

Two or more lustres may be mixed together before applying, and new combinations are readily secured in this way. For instance, one drop of iridescent rose to six drops iridescent will make a pleasing change, fine for a combination with pink roses, and similar mixtures may be produced at will. A gorgeous flame color metallic effect may be produced by firing a good coat of liquid bright gold, and covering with two moderately thick coats of ruby No 1. If used as a lining where the china is somewhat crinkled, the effect will be greatly enhanced. Delightfully dainty effects may be produced by covering liquid bright gold with Fry's mother-of-pearl. When lustres are used over gold, either Roman or bright, the firing must be *extremely* light, or the gold will apparently absorb much of the lustre.

Green is often used over gold to produce a metallic effect, and liquid bright gold may be mixed with the lustres if desired, before firing. Bright gold is a sort of lustre and may be treated as such. When of the right consistency for use it is thick enough to look rather dark when applied. If very light, wait a moment until it becomes a little thickened, then use. Dampness affects liquid gold in the same way as it does the genuine lustres.

Lustre may be used over color or color over lustre, provided the first to be applied is fired. It is usually more satisfactory to carry out a design in lustres with gold rather than with color. If used over color, the color must not be strong. Neither can lustres be used over dusted grounds, but only over delicate tints. When placed on heavy colors lustres do not glaze well. The effect of lustre is always dulled by being placed over color, though a beautiful pearly pink lining may be produced by using mother-of-pearl over a fired coat of wild rose pink or pink 26.

The general plan for putting on color of lustre over another is to put the light ones over the dark, not heavily, but with a sort of thin wash. A thick coat is liable to produce a semi-opaque film, the opposite of the radiant brilliancy desired, or it may come off in the form of a powdery white substance.

Light colors over dark intensify and give greater iridescence to the darker ones used first. Some of the pleasing color combinations, produced by putting one lustre over a previously fired one, are green over purple, light green over iridescent rose, green over ruby, light green over orange, and yellow over rose. These combinations may be success-

fully combined with some plain lustre, using them in designs so they will contrast. An extremely fine effect is produced in four fires, by using alternate coats of light green and iridescent rose.

LUSTRE AND GOLD.

Lustres may be used both over and under Roman gold, silver or platinum, but if used over them the metals must first be burnished. It is possible to put these over the unfired lustres if they are used rather thick so they will not spread, but this is not advisable. Gold is often used to cover defects in lustre, but an all-over design of gold on a broad lustre surface, similar to those shown as coming from German potteries, is very effective, and may be more so if enamels, particularly flat ones, are used with the gold.

A decorative bit may be made by covering a small jug with a scraggly all-over design running from top to bottom, filling in with gold so that it will alternate with platinum or silver. After these are burnished cover the gold with ruby and the platinum with light green, and for a finish cover the whole with one or two coats of opal, or with blue gray or yellow brown.

LUSTRES AND PASTE.

When paste is to be used, put on the lustre, dry, then put on the paste before the piece is fired, being very careful that the paste does not quite touch the lustre, lest the turpentine used in the paste injure it.

After firing the lustre may be retouched, but must not be allowed to get on the paste, as lustres discolor gold even if the paste is fired before the gold is put on, but lustres, gold and color may all be on a piece for one fire, if they do not lap.

CONVENTIONAL DESIGNS.

Many designs are made in lustres and gold with color outlines. Draw such a design carefully with India ink, put in the lustre, and dry, carefully removing all traces of lustre from where it does not belong. Then put in the gold, dry again, and paint in the outline. A syrup of sugar and water may be used with black in powder form for the outlines, which are to be painted twice before firing. Nearly every design is improved by the addition of outlines of color or gold.

Be careful that the inked design is carefully covered by the colors or gold, as otherwise the ink may eat out the lustre when fired and leave a blemish.

It is often safer to paint in the outlines and fire, before attempting to use the lustres.

Lustre to be at its best should touch the china.

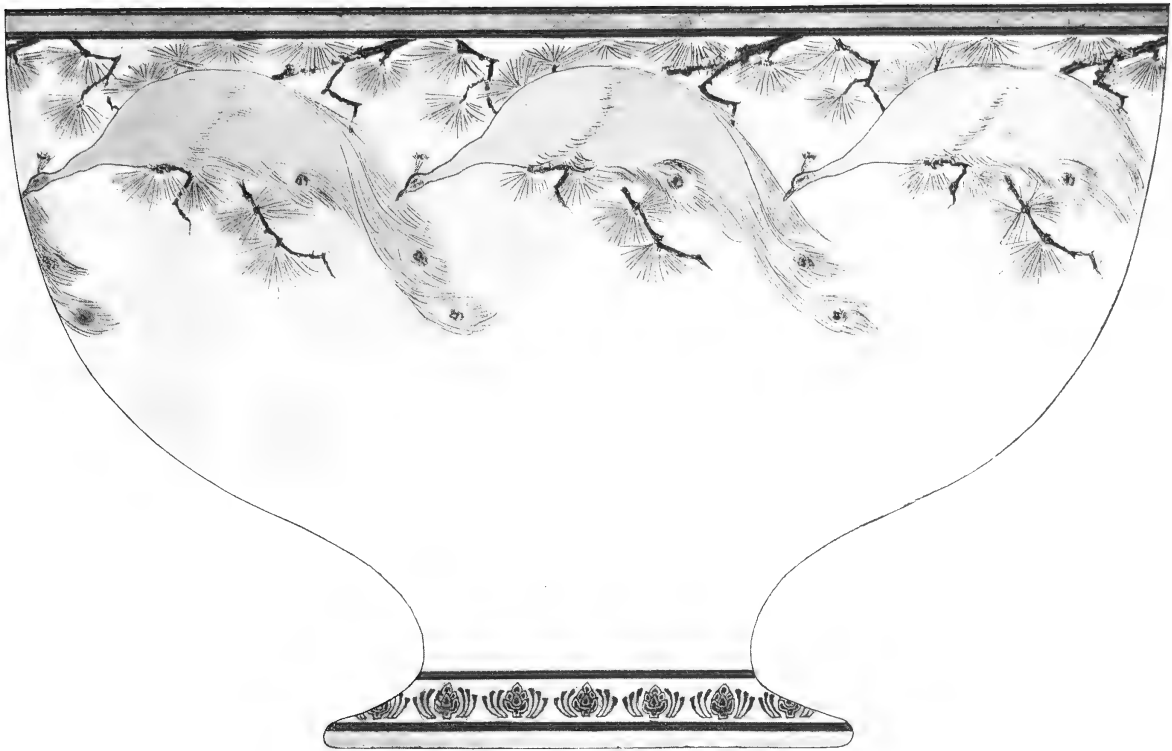
To those who are beginning the use of lustres, the following practical hints concerning common colors may be helpful.

Rose is a good pink but is inclined to fire with a slightly lavender tone. Green, or yellow over rose produces mother-of-pearl effect. It is much used on Belleek wares but unless very thin will lose its delicacy. It combines well with peach, but is more pleasing when used with gold alone.

Purple is a strong color, very iridescent when two or more coats are used.

Yellow Green is best described by its name. It harmonizes well with Apple Green, or Brown Green and Silver Yellow.

Gold used with "covering", produces a rich deep violet or ruby, according to the make, and is very effective with green.



THIRD PRIZE DESIGN FOR PUNCH BOWL—ALICE WITTE SLOAN



LOWER BORDER DESIGN

Ground Ivory with deeper band at top and base. Peacocks, pine needles, and back ground of border at base a delicate Peacock Green. Bands and outline Black or Gold. Dull Ochre with a touch of Red on heads, feet, eyes of tail and cones in lower border.

Iridescent Rose is a deep green blue, is improved by using Light Green over it.

Orange, thinly applied and well fired, is very satisfactory. Repeated coats will produce a deep tone. If used over iridescent rose it makes a fine bronze, while it produces scarlet over ruby, and makes a green appear yellower.

Yellow Brown is a pretty, soft color, harmonizing with Yellow Ochre and such contrasting colors as Green or Rose. Gold overlay designs are especially effective on this color.

Platinum has an effect like a thin coat of gray, and combines with nearly every color.

Black is particularly attractive with raised paste and jewels, as it has a golden gleam. It usually requires two or three coats.

Yellow may be made dark or light as desired. With more than one coat it becomes iridescent and resembles a silver yellow. Many colors are improved by having a thin coat of yellow. To produce an oxidized silver effect use yellow over steel blue.

Silver is a cold, heavy color, but is effective with a coat of ruby or orange over it.

Blue Gray is a fine blue if several coats are used, thinly applied is an excellent neutral color.

Iridescent, Mother of Pearl and *Opal* are all attractive if successfully used, not always reliable as to uniformity of color, but possessing fine wearing qualities. Opals vary according to the make, from a delicate pearly shell like appearance, to a grayish yellow satiny tone admirably suited for combination with greens.

DRYING AND FIRING.

As soon as a piece is painted it should be immediately dried by a moderate fire, but not over dried as a fierce heat might injure it. It is advisable to put a painted piece on a plate or asbestos mat before putting into the oven or over an oil stove to dry, then it can be lifted from the fire without injury to it. As long as it is warm it will be sticky, but when cool will be hard and dry.

Moisture on the china either before or after painting, dust, lint or finger marks will appear after firing in the form of spots and blemishes, genuine "thorns in the side" to the lustre painter.

Poor ventilation of the kiln may also cause spotting through dampness, and occasional spotting comes from a too liberal use of turpentine in the outlining, where the outline is not fired before the lustre is applied. Smoke in the kiln will ruin the brilliancy of colors.

It is well to handle any unfired lustres with a silk cloth even if hard dried, and the piece should be wiped carefully before firing, with the same, lest a trace of dust may have adhered to it.

Lustres usually require an ordinary hard fire, though some of them, noticeably orange and ruby, need to be fired extra hard. If a color shows indications of rubbing off after firing, put on another coat of the same, and fire again. When orange, which must not be heavily applied rubs off, a thin coat of yellow will correct the mischief.

Most lustres when too heavily painted, come off in the form of a flour or dust, or, in the case of orange, cause it to crackle.

A soft fire will develop the color of most lustres, but a hard fire is necessary to secure good wearing qualities, so lustres should be placed near the bottom of the kiln except when on Belleek. If underfired, lustres will lack the pure clear tones sought for, and be cloudy in appearance.

Lustres can be fired with other colors, but it is not advisable to fire them with a large quantity of liquid bright gold on account of the moisture arising from the gold.

REMOVAL OF FIRED LUSTRE.

If accidents occur which necessitate the removal of fired lustre, Aqua Regia may be used without taking into the lungs any of the fumes, which are injurious, or the common "eraser."

The worker in lustres must learn to honestly criticise his own work, studying not only the manner in which lustres are applied, but whether the design used is suited to the article to be decorated, and the colors harmonious.

The individuality of the artist may be developed, and inspiration gained, by a thorough study of lustres.

o o o

Second Prize—Miss Sydney Scott Lewis, Georgetown, Ky.

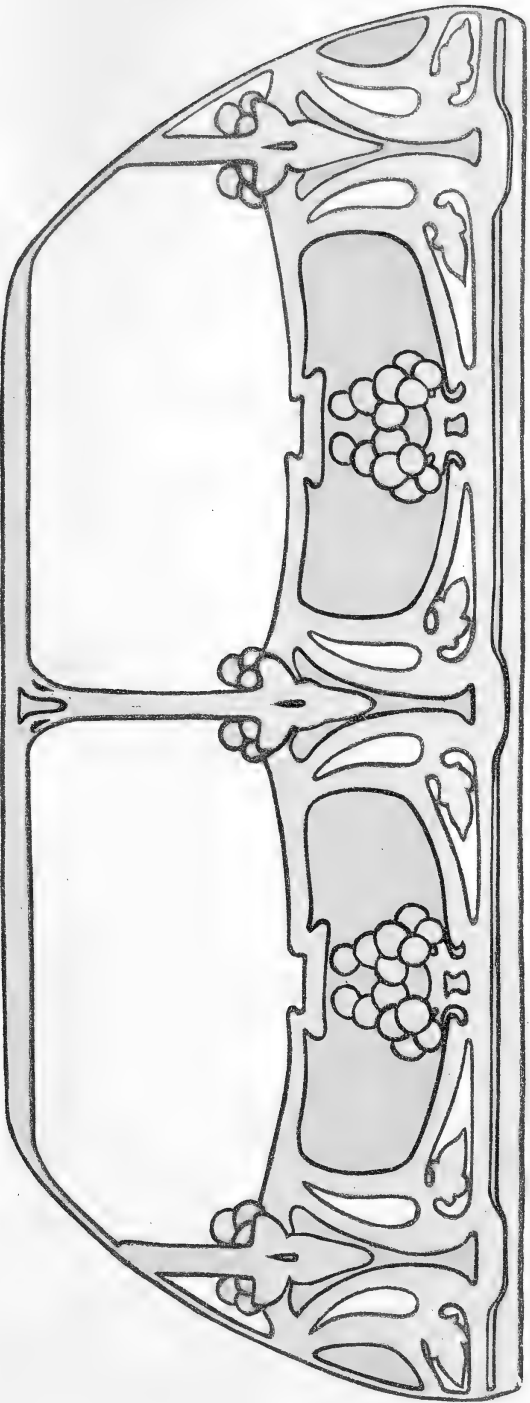
Lustre colors come put up in vials like liquid bright gold. They are nearly all before firing a yellow brown color, a few are grey. It is best to use them direct from the bottle unless they are too thick, in that case take out a little and thin it with lavender oil or the essence, the former preferred, never use turpentine.

One of the most essential things for good use of china painting materials is cleanliness, especially is this so in the use of lustres, every speck of dust will show, and is fatal to a perfect result. One should wear when using them, a cotton gown. Brushes should be perfectly clean and fluffy. It is not necessary to keep a separate brush for every color. But it is well to have brushes to be used for lustres only and separate ones for yellow and rose. Vials should be tightly corked when not using, as the liquid evaporates quickly and it insures from dust. Never change a cork from one vial to another as the slightest contact of one unfired color with another is liable to spoil the whole vial. Have the piece of china perfectly clean, just before putting on the lustre wipe off with alcohol and be sure the china is not damp.

If a smooth even light tint is desired the color is put on with a large square shaver, as rapidly as possible, then padded with a silk pad until smooth. If a large surface is to be covered one must work very rapidly as the liquid dries very fast. Heating the china before beginning will help to keep the color open, also thinning the lustre with lavender oil and some times breathing on it will help, if it begins to get sticky and dry before it is even. If it looks splotchy or pulls up from the china take it off and do it over, you can not patch unfired, dry lustre. And never depend on the firing to remedy a badly put on lustre tint.

Lustre is especially good on china that is fluted, or has broken surfaces and indentations. Do not try to pad the lustre in the indentations but let it stay as it goes on, it adds to the interest and brilliancy.

Lustre is very effective put in with a large square shaver and let to run as it will, thick here, thin there, especially so when the surface is not a large plain one, and when a dark metallic vibrating color is desired. Lustre can be put over color and color over lustre, but it is best to have the lustre, or color first fired. Lustre should never be put over a heavy tint or a dusted on color. If put on over a heavy outline of paint the paint will chip off. So in outlining in color on lustre, it is best to put in a thin outline of color mixed with sugar and water,



PUNCH BOWL—Marie Colley Wilson.

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TIGER LILY—SARA REID McLAUGHLIN

(Treatment page 235)

then put on the lustre and when it is deep enough in color go over the outline for the last fire again and it will be all right. The outline if put on first with sugar and water will not be disturbed by the lustre as it or the medium will not hurt the fresh outline.

Lustre put on too heavy will rub off or crackle, especially ruby and orange. Lustre can be removed with aqua regia or hydro-fluoric acid on a stick, the former is the better as it does not remove the glaze.

Lustre over fired color has a mat effect. Lustre should be used only in conventional designs never in naturalistic. Bands of lustre with conventional designs in flat gold are very effective also bands of lustre with the design wiped out and the white china showing and an outline of gold. Or a gold band and a conventional design outlined on the gold in black and filled in by using the various lustres on the gold.

To get dark metallic effects use two or three coats of the lustre and two or three fires. Dark Green, Light Green, or Yellow over Purple, Black or Ruby will give the most iridescent colors. Lustre over scoured gold will give a bronze effect. Used in connection with enamel or raised gold the lustre should first be fired. Gold and silver should always be burnished before using lustre over them. Lustre should be dried as quickly as possible to prevent the gathering of dust, in drying it artificially be careful not to dry it too hard, else it will turn dark and rub off. Color and lustre can be on the same piece at the same time provided the lustre does not run onto the color. If unfired lustre is thoroughly dried, paste can be put on over it.

A few words as to the firing of lustres. They stand any amount of fire. They should be put in the back of the kiln. Place flat pieces on edge and tall pieces head down to prevent dust settling. Have kiln perfectly dry. French china is more satisfactory than Belleek, Belleek will not stand hard enough fire and a strong heat causes the lustres to sink into the glaze and lose their brilliancy.

Underfired lustres are dull but can be refired without retouching. Lustres do not enter into the glaze but stay on the surface like gold, hence a strong heat is necessary to make them stay on. If the lustres come out spotted it is due to dust, finger marks or dampness of hands or kiln. Always handle lustres with an old silk handkerchief and just before firing wipe off with one. And above all avoid finger prints. Some think lustres fired in the same kiln with painted colors affect the paint but my experience is that they do not. It is well to leave the little flap in the front of the kiln open for a time, if you have much lustre in. A kiln with fire clay muffle is best but a well white washed iron kiln gives good results.

Dark green lustre put on and let to run as it will, then a design in raised paste covered with silver and fired in a kiln with an iron pot that is not well whitewashed produces the most beautiful effects I have ever seen in lustres. The light and dark greens and the ruby lights and the oxidized silver effect are truly beautiful. I have tried it again and again in a kiln with a clay muffle but with no beautiful results.

Most of the lustres are transparent. The opaque lustres are: steel, black, silver, platinum, copper, and gold used heavily.

Gold lustre alone is gaudy, fire first and then cover with covering for gold and the result is a rich ruby effect. It is also good combined with green or ruby used as a foundation coat, it saves gold.

Silver lustre over fired color has a pretty frosted effect. It is useful to cover up defective tinted borders. A silver lustre background with a design in raised paste covered with gold is beautiful. Enamels in combination with silver lustre are very attractive in conventional designs. Over silver, greens, ruby and violet it is very fine. Used on plain white china the effect is of old fashioned silver lustre.

Dark green lustre can be lightened before using by putting some yellow into it.

Opal lustre and *mother of pearl* are not very reliable and sometimes fire out entirely.

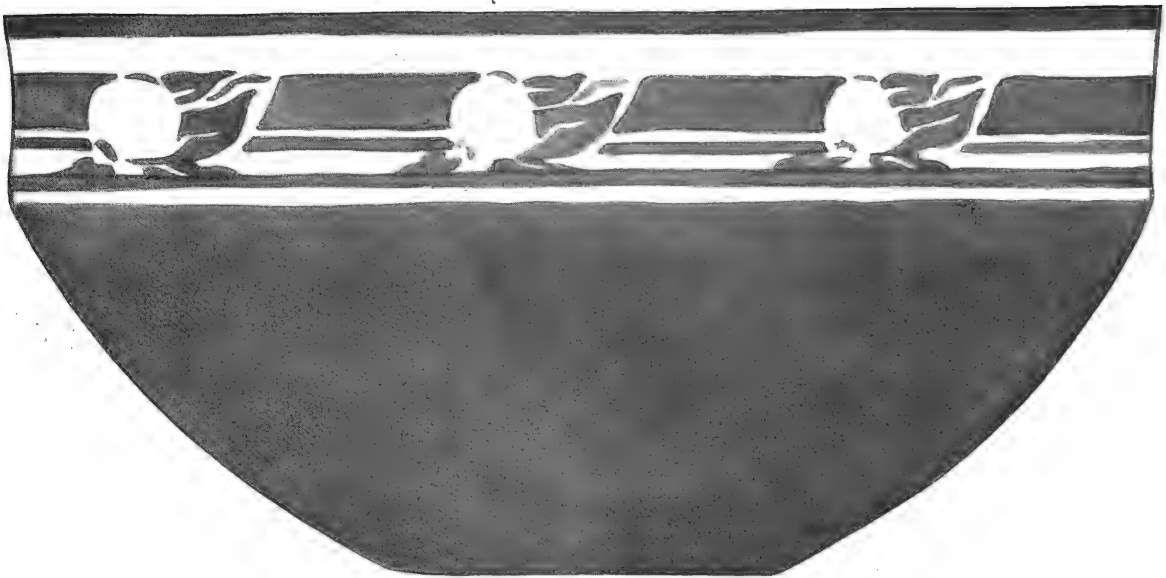
Rose, if put on and fired just right makes a good pink, but it is very apt to come out a pinkish lavender. Yellow or white lustre over rose keeps it from rubbing off and the results are lovely. Rose fired too hard turns purple.

Light green put on too thin or fired too hard is yellowish. Green gold, bronze or silver used on it gives it a pink flush. It is good under violet, ruby, rose, purple, silver, in fact almost any color. *Purple*, put on heavy has a gold lustre. It spots easily. Is very good under dark green. *Orange* is a hard color to manage, if too thick it crackles and rubs off, yellow over it will fix it. Over ruby orange makes a beautiful scarlet, over greens and blues, olive tones.

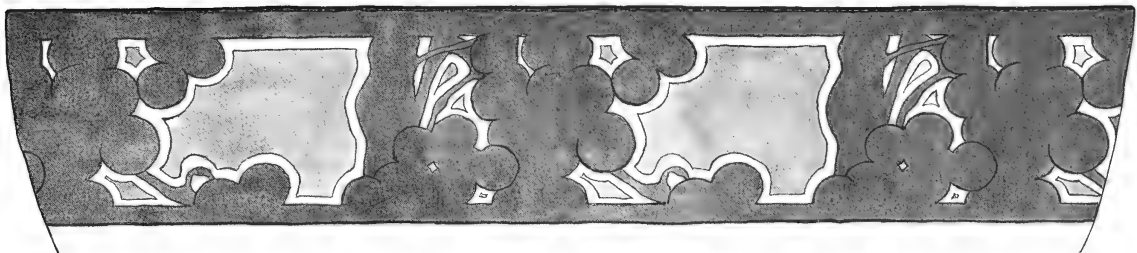
Brown is good in conventional work and for flesh tones. *Copper* is very expensive, best used under "covering for gold" and over gold lustre. *Ruby* will crackle and rub off if too thick, a light coat of yellow will fix it, put on very thin it makes the most reliable pink. A thin coat of gold padded over fired ruby is lovely. There is no turquoise blue lustre, the nearest is *Blue gray* which is good for decorative landscapes, figures, or flowers, fired too hard has a violet tone. *Steel Blue* painted on with a square shader and allowed to run thick and thin gives a most beautiful iridescent effect, peacock, blue green and ruby. Padded it is a grayish blue with pink lights, is very good for a back ground with light or dark green over it for second fire. An oxidized silver effect is obtained by using yellow over steel blue for second fire. *Yellow* when padded is a delicate tint, several coats will give a pearly effect. Over orange it prevents rubbing off, is pretty over ruby and purple. Blended into rose you will get a blue effect. *Iridescent Rose* padded is pink and blue, changeable, with several coats it is greenish blue with rose lights. It spots very easily. *Black lustre* is very useful, is best in several coats, has a golden brown sheen. These combinations are the ones that you will find given in most books on the subject of lustres, but then there are many and very beautiful combinations that one may make for oneself. There is always an element of chance in using lustres, you never know just what to expect and some of the results are very unexpected and charming. It is very interesting to experiment with the lustres and the golds and silvers with them. You rarely ever get any thing that is not lovely. Lustres are very effectively used on the unglazed ware.



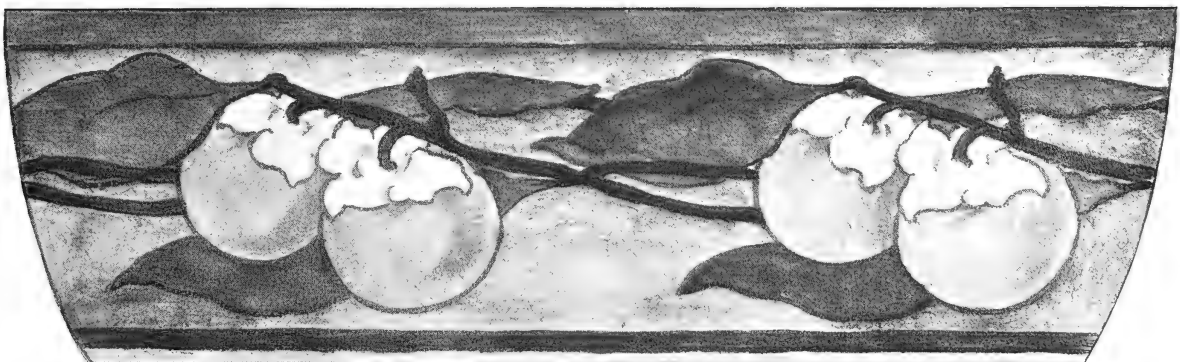
Keep yourself in the habit of drawing from memory. The value of memory-drawing lies in the fact that *so much is forgotten!* In time we must learn to leave out in our finished pictures these things which we now leave out through ignorance or forgetfulness. We must learn what to sacrifice.—*William Hunt.*



APPLE DESIGN FOR PUNCH BOWL—MENTION—SABELLA RANDOLPH



GRAPE DESIGN FOR PUNCH BOWL—MENTION—HANNAH OVERBECK

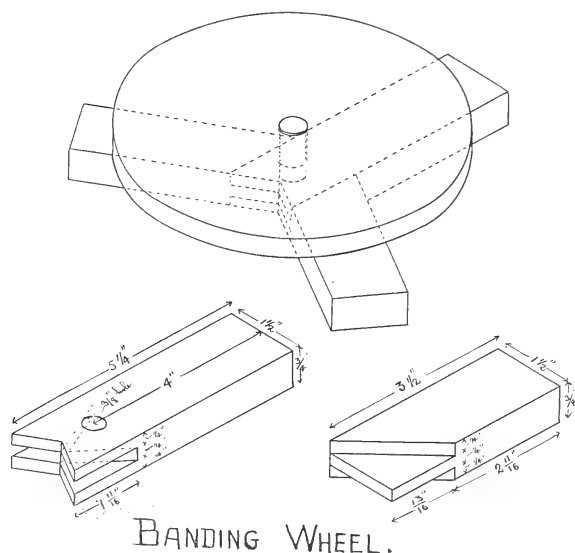


PERSIMMON DESIGN FOR PUNCH BOWL—MENTION—BEATRICE WITTE RAVENAL

AN EASILY CONSTRUCTED BANDING WHEEL

H. C. ter Meer.

The banding wheel is one of the greatest time and labor saving devices used by the china decorator. But on account of the relatively high cost, very few amateurs possess one. This article is intended to show how a good wheel can be constructed easily and at a very low cost. The cost of the materials should not in any case exceed seventy-five cents, in most cases it will probably be considerably less.



The following materials are required—about six pounds of lead; this quantity is sufficient for a disk 7 inches in diameter and $\frac{3}{8}$ " thick, (scrap lead from old lead pipe will do.) One strip of wood, preferably hard, $\frac{3}{4}$ " x $1\frac{1}{2}$ " x 18" long. One shallow tin cake or pie plate, having the same diameter as the desired disk. One 38 calibre short central fire cartridge shell with primer removed. Six inches of $\frac{3}{8}$ " doweling.

The disk is cast from lead in the following manner. Having obtained a tin plate about $\frac{3}{8}$ " deep and of the desired diameter (seven inches is convenient size) paint the inside with a thick coat of whiting mixed with water and allow it to dry thoroughly. The whiting prevents the lead from adhering to the dish. When thoroughly dry, place the plate on a short piece of flat board placed on a level surface. Be sure that the board on which the plate rests is level, as this will save time and labor later. Test with a level or another plate nearly full of water. If the board is not level, level it carefully by placing small wedges under it. Now proceed to melt the lead. This can be accomplished in a tin can without soldered joints or in any other suitable vessel. Skim the lead thoroughly and carefully pour it into the dry prepared plate. (If there is any water on the plate, when the lead is poured into it, an explosion will result, scattering the hot lead in all directions.) After the lead has solidified remove the disk from the plate, clean it thoroughly and also smooth the edges with fine sand paper. Now locate the center of the disk as exactly as possible and also select one surface for the top. Then drill a $\frac{3}{8}$ " hole through the center of the disk just formed. If a metal drill is not at hand, an ordinary carpenter's bit may be used without damage to it. The disk is now

ready to be balanced. For this purpose a short round rod, say a piece of a piece of $\frac{3}{8}$ inch doweling 3 inches long is thrust through the hole, so that an equal length of the rod projects on each side of the disk. The disk is now placed on parallel level edges about $1\frac{1}{2}$ inches apart (for instance two books of the same height stood up on their ends,) in such a manner that the rod through the disk rests on the level edges as shown in Fig. 3. The disk will probably roll a little and then come to rest. If it does not roll, turn the disk slightly and see if it will remain in any position in which it is placed. When this is the case the disk is balanced. If it does not remain in the position in which it is placed, mark the lowest point on the edge of the disk when it comes to rest. The disk is now scraped, filed or cut at this point on under surface. During this process the disk should be placed on the edges frequently, to test the balance. When the disk is balanced carefully force the cartridge shell into the hole in the disk from the top. This forms the bearing on which the wheel revolves.

The base may be a piece of flat board 8 inches square and $\frac{3}{4}$ inches thick, or if a more pretentious base is desired, it can be constructed as shown in the drawing. It can be improved by fastening three round rubber knobs under it to serve as feet. The wood can be painted or stained and varnished as fancy may dictate.

The disk revolves on a short piece doweling about $1\frac{1}{2}$ inches long glued in to the hole in the base. The projecting end is sand papered smooth until it fits the cartridge shell easily. The rod may be lubricated with oil or vaseline. An improved bearing is shown in Fig. 2.

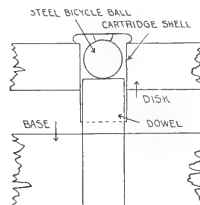


FIG 2

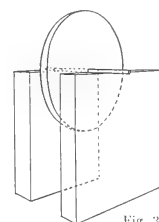


FIG. 3.

Finally a series of concentric circles may be painted on the disk as an aid in centering the china. When using the wheel care should be observed that it does not revolve too rapidly, or the china will be thrown off.

THISTLES

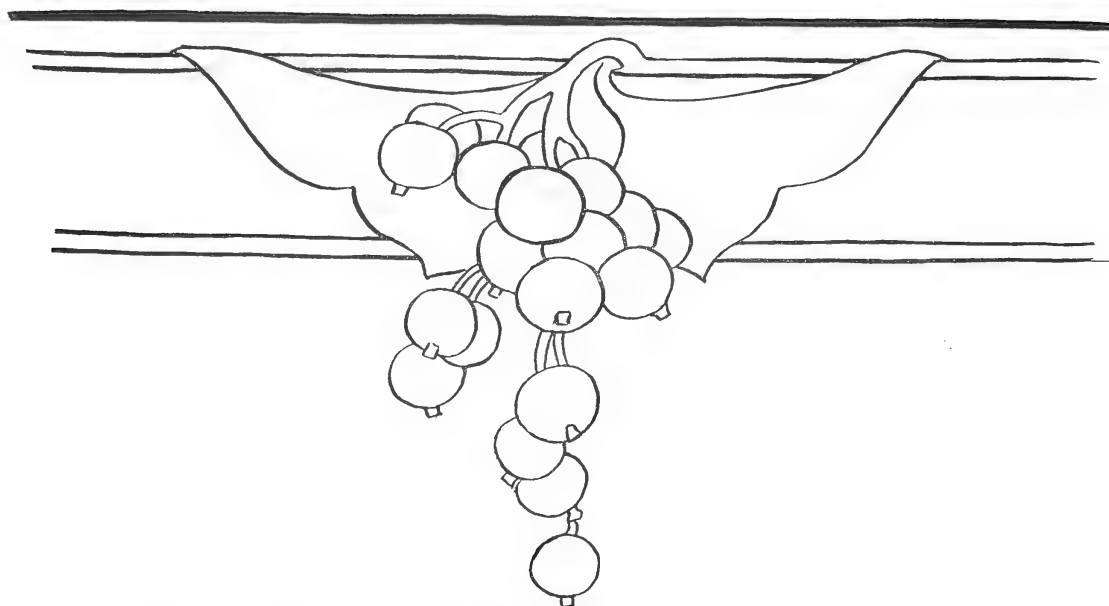
[REPRINTED FROM OCTOBER, 1899.]

Jeanne M. Stewart.

After sketching design, lay in the background, shading from Ivory Yellow to Blue Green and Shading Green. While the color is still open, wipe out design with clean brush, blending edges in shadow. Lights should be kept clear and white. Wash flowers in simply a mixture of Turquoise Green and light Violet of Gold; leaves of Yellow Green and Blue Green (light) with Olive, Shading and Brown Green in shadows, taking out high lights very sharp and clear; Seed pods in Lemon Yellow, Yellow Ochre and Chestnut Brown; shadow leaves in Grey for flower and Yellow Green. In second fire, work up design by accenting shadows with same colors as in first painting, adding detail. For third fire, deepen background with Shading Green or Black Green, bringing color well over edges of design in shadow, blending softly into light tones with silk pad. When color is almost dry and will not rub off, a light dusting of powder color, with pad of cotton, will give depth and glaze. A few finishing accents may be added to leaves and flowers.



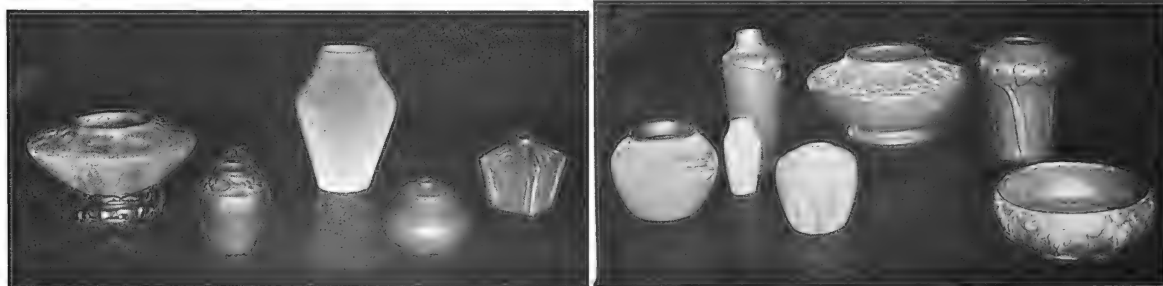
THISTLES—FREDERICK G. WILSON



PUNCH BOWL DESIGN—MENTION—OPHELIA FOLEY



PUNCH BOWL DESIGN—MENTION—RUSSELL GOODWIN

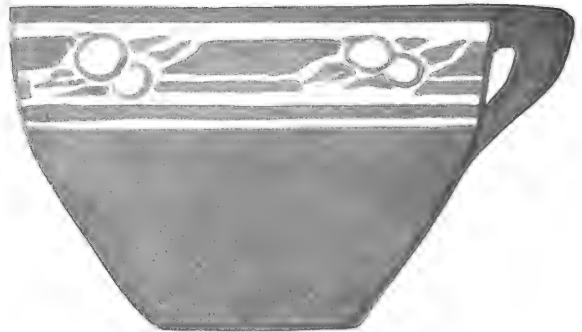


POTTERY—MAT GLAZES—MRS. WORTH OSGOOD

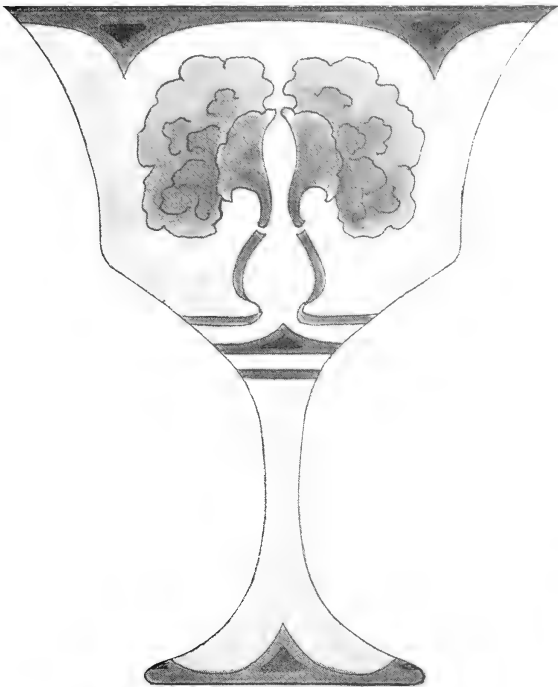


PUNCH CUP—FIRST PRIZE—RUSSELL GOODWIN

Ground, a deep café au lait. Grapes and other black parts a rich greenish blue. Pomegranate and leaves in shades of olive, also part of seeds. Flowers and seed of pomegranate in shades of pink. Outline black.

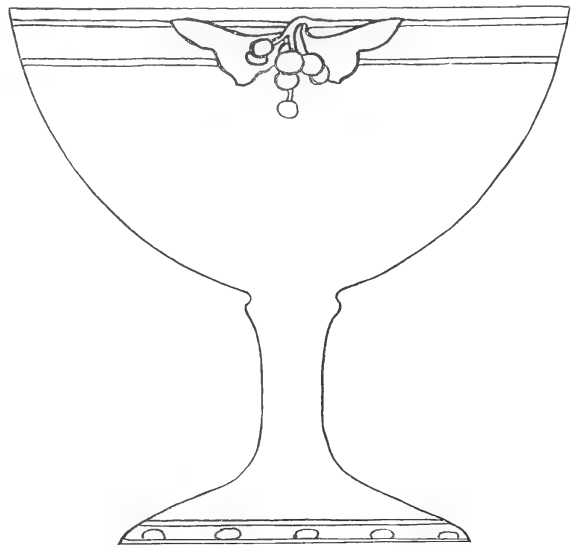


PUNCH CUP—SECOND PRIZE—SABELLA RANDOLPH

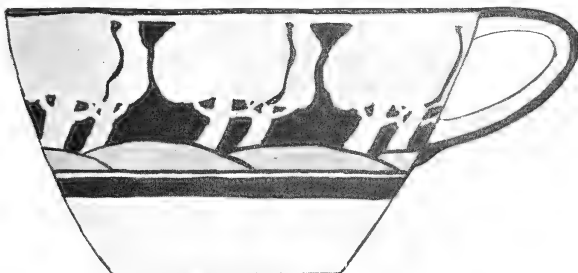


PUNCH CUP—THIRD PRIZE—ALICE WITTE SLOAN

Ground a deep Ivory, design in Olive Green outlined in Black with flowers and triangular spots in shades of Blue. Rim and line above stems in dull Red or Gold.



PUNCH CUP—MENTION—OPHELIA FOLEY



PUNCH CUP—MENTION—MARY OVERBECK



PUNCH CUP—MENTION—BEATRICE WITTE RAVENAL



FULL SIZE DETAIL FOR INSIDE OF PUNCH BOWL—MARIE
CRILLEY WILSON. (See Supplement.)

POTTERY NOTES

THE United States Potters Association has made arrangements with the United States National Museum, Washington, D. C., for a permanent exhibit in the Ceramic Gallery, of representative wares from every pottery in the United States. From year to year the United States Potters Association will be allowed to deposit in this department samples of such wares as may be turned out by the American potters, in order to keep the exhibit up to date.

A temporary exhibit will be made in the Lecture Hall of the Museum until February 1st, 1906, and potters all over the country are invited to send representative examples of their products to Dr. Richard Rathbun, Assistant Secretary, United States National Museum, Washington, D. C., charges collect, not more than half a dozen pieces, unless they are very small specimens, and no very large pieces.

From this temporary exhibit specimens will be selected by competent judges and will form the nucleus of the permanent exhibition. All wares thus selected will become the property of the United States Government.

For further information apply to Frank R. Haynes, Chairman Art and Design Committee, 1108 Decatur Street, Baltimore, Md.

POINSETTIA

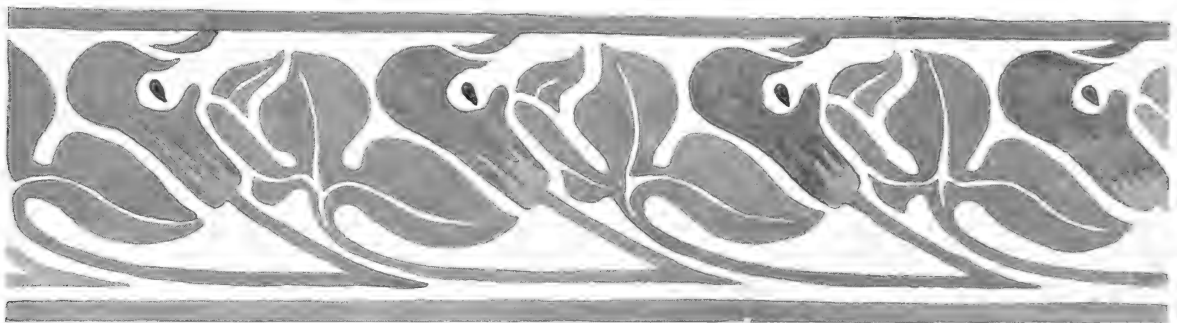
Mariam L. Candler.

THIS gorgeous red flower should be treated in a decorative manner.

First firing—Paint the whirl of red leaves with Blood Red, those in the foreground being a little lighter in color, for the little green cup shapes in the center use Apple Green, modeling with Moss Green. The stamens are Albert Yellow and Orange Red. For the leaves use Royal Green, Shading Green and touch of Black; shadow leaves Violet of Iron with a little Blue; for the stems use light wash of Moss Green, shade with Violet of Iron. Medium fire.

Second firing—Powder on the back ground, using Ivory Glaze on the upper part gradually growing darker toward the bottom, using Yellow Ochre, Royal Green, and Shading Green. Clean out the flower and prominent leaves.

Third firing—Retouch with same colors used in first firing, accenting when necessary.



JACK IN THE PULPIT BORDER—HENRIETTA BARCLAY PAIST

This border is pleasing in three tones of green. Paint the flower and pistil in apple or moss green. The leaves in olive green (or a mixture of moss green and brown green.) Use dark or shading green for the background. Outline carefully with outlining black.



POINSETTIA—MARIAM L. CANDLER



CARNATIONS—F. ALFRED RHEAD

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

MODELED CARVING—FINISHING

Mrs. Olaf Saugstad.

EVEN a beginner without particular training, artistic or technical, may produce very pleasing and creditable work in flat carving if he will be content with broad and simple designs and treatment; but the moment the least modeling of the forms is attempted the problem is greatly complicated, and is quite another matter, requiring special training and genuine artistic feeling for the production of really good work.

I am constantly impressed in the study of old carvings how often the earlier, more primitive work is so right and satisfying, all the limitations helping to that simplicity and directness that are so essential to good carving; and how often they are not, as technical skill increased and the craftsman forced his material beyond its proper use in the delight of his prowess, with which his artistic development had not kept pace.

It has been my experience, almost without exception, that the modern, adult beginner, being more sophisticated than the primitive one, wants to start where the skilled technician left off, and his usual ambition is to make a literal representation of natural forms in the highest relief possible.

Now, though the Japanese, for instance, constantly use natural forms in carving they are never literal, and every bud and twig on the most simple and artless looking branch is there because it helps in spacing, balancing of masses, contrast of forms and harmony of lines. It is the subtlest and most difficult form of design, requiring consummate art and skill, though to the untrained eyes it has the appearance of such ease and freedom. Neither is the execution ever literal, but is impressionistic in the best sense. Nature is used for ornament—not for botanical or zoological details.

In modeled carving the eye should be able to seize at once the broad harmonies—the big plan of the design—and then should be held and charmed by the beauty of detail and appropriateness of finish; but detail must ever be secondary, and can in no wise compensate for lack of the first.

The design should have continuity, rhythm, one surface playing into another as the theme is carried in music, the play of light and shade on the varying planes giving accent and depth, and all should be considered and planned for from the beginning.

So, while it is not difficult—unfortunately—to make something showy and "effective," it can readily be seen that it takes adequate training and practice to design for and carve wood as it should be treated, and no sincere craftsman could be satisfied with less, once he realized the ideal.

People have a great love for carved wood and every piece, good, bad and indifferent, is cherished from generation to generation—a thought that might make the superficial hesitate and be a great incentive to the sincere worker.

As the steps towards modeled carving can not be taught by writing, I can only point the way and the qualifications that seem to me necessary for the production of work of real quality. A course in design in connection

with some simple clay modeling to give the realization of solid form that is so essential, with a natural love of wood and respect for its limitations; constant practice, and sharp, oh, very sharp tools! Simplicity, Directness, Restraint, are words that a carver might well cut deep in the face of his bench.

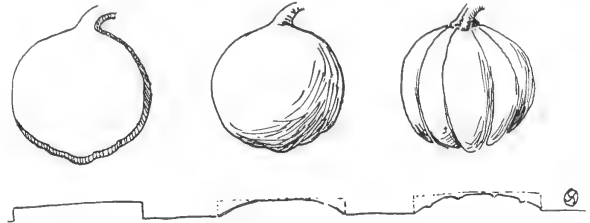


Illustration No. 1.

The carver should work with method. The tools in perfect condition, should be laid in front of him in regular order so that he can, without fumbling or distraction, pick-up mechanically the one he wants. The first steps are exactly as outlined in the chapter on flat carving—the design traced on and then outlined with the V tool and the background taken out to the desired depth. Then the forms are blocked out in a large way with no attempt whatever at detail until the effect of the masses is obtained. This can be done with the rather flat gauges (always using the largest tools possible). The concave side is used for convex forms and the convex for hollowing out. The work should be finished all over, step by step, to preserve the harmony of the whole, and it should be frequently examined from a little distance to get the effect of light and shade.

There should be a definite idea to work towards, else the result may be confused and over-worked, losing all crispness and freshness. Some teachers recommend the use of a carefully finished clay model, and others object to

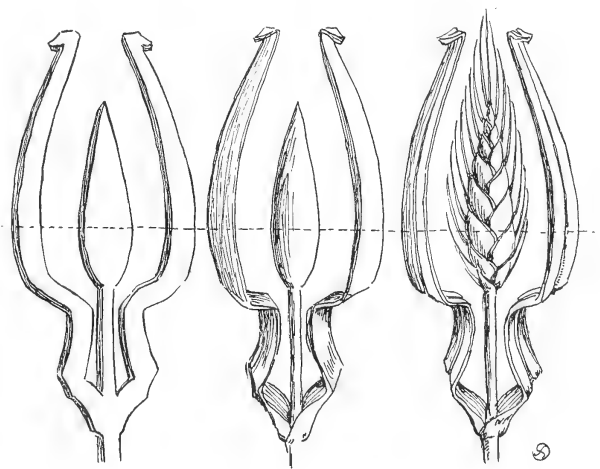


Illustration No. 2.

it on the ground that the processes and materials are so different—one plastic, flexible, the other solid and tough; one being built up, the other cut down. I think perhaps a happy medium is a "sketch" in the clay, giving the relation of surfaces and general effect. Used in this way there is no danger of elaborating the model in the facile clay beyond the point it should go in the wood; and it will be of great help to those who have not sufficient experience to enable them to know what the effect will be of a finished piece.

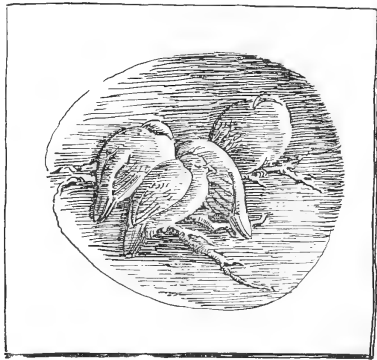


Illustration No. 3.

It is helpful, and usually a saving of time in the end, to try a portion of the design on a piece of pine or waste wood till the exact treatment desired is obtained.

Tool marks should help explain the form by their character and direction, just as the strokes of a brush do in painting; they then have beauty and significance. The degree of finish with the tools is of course dependent on the size of the piece, the texture of the wood, the position it is to occupy and the delicacy of the detail. I hardly need say that the use of sandpaper on carving is counted by good craftsmen as little less than a crime.

I would like to again refer the student to the list of helpful books which was published in the May number, all of which contain suggestions of real value. Illus. 1 and 2 show the steps in modeling. Illus. 3 is from the course in wood carving of the Tokio University, as published by Chas. Hohné. The careful grouping, the simplification of the forms, and the concave background giving greatest relief where most needed, are all suggestive. Illus. 4 is from an old English Gothic carving and shows well how

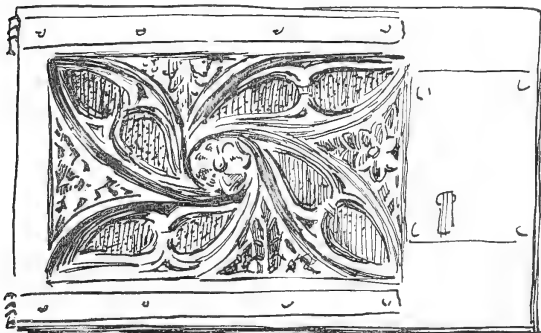


Illustration No. 4.

the main lines should dominate, and the structural unity, yet it is very simple both in design and execution.

FINISHING.

Some extremists do not believe in putting any sort of finish on carved wood, save the polish left by the clean cut of the tools, and well sharpened tools do leave a beautiful satiny gloss. But this is not practicable in our climate, and our generally overheated houses. Wood is a porous material, peculiarly susceptible to changes in the atmosphere, and it will shrink in dry weather and expand in moist, and unless the shrinkage and expansion are very slow and even there is danger of splitting, cracking and warping no matter how well seasoned it was to begin with. Consequently, the problem is to find such a finish as will close the pores to these outside influences, enrich the color and still preserve the beauty of fine tool work.

To begin with color, there are very few woods that are not greatly improved by a deepening and enriching of the natural tone. Even holly and white mahogany are, I think, improved by a mellow tint.

Water stains are, of course, out of the question, as they raise the grain and roughen the surface. Oil stains are not very satisfactory because the color is more freely absorbed in the end grain, which gives a patchy effect, unless the whole is made very dark.

Oak may best be darkened by fuming and oiling. The finished piece is shut in an air tight box or closet—strips of paper may be pasted over cracks—with two or three shallow dishes of concentrated ammonia, as strong as can be gotten. It can be left one, two, or three days according to the depth desired. It will not appear much darkened until it is oiled. The oil—three parts boiled linseed and one of turpentine—should be well rubbed in and carefully wiped off, so that it will not settle on the surface. When perfectly dry, it can be waxed with thin wax, also well rubbed in and gently polished, when dry, with a fine brush.

The wax is made by melting beeswax in an earthenware vessel on the back of the stove. When liquid it should be taken away from the fire, and an equal quantity, or a little more of turpentine stirred in. When cold it should be of the consistency of soft butter. It is applied to the carving, which should be the temperature of a warm room, with a short fine brush, a little bit at a time, and well rubbed in.

Mahogany, unless very light to begin with, grows gradually darker and darker with just the oil and wax finish. Walnut is best finished with oil and wax and so is cherry. With this finish they all grow darker and mellow. The natural color can be retained by using a thin coat of white shellac rubbed down very carefully with a fine short brush dipped in oil and very fine powdered pumice. A coat of wax can then be applied and polished.

Pine takes oil stains pretty well. Burnt Umber, ground in oil, and mixed in the oil and turpentine will make a good brown of any degree. It can be made more reddish by adding burnt sienna.

A mixture of burnt umber and medium chrome green makes a good bronze tone, and the green merely modified with the brown is very agreeable on some pieces.

The Japanese frankly paint much of their carving in many colors, a practice I would not like to recommend to any but an artist of infallible taste.

UNIQUE CRAFTWORK.

Once a year there is a pilgrimage of lovers of beautiful handiwork to Deerfield, Mass., to worship at the shrine of the Deerfield Arts and Crafts Society. Every Summer the busy workers of the town put their handicraft on view, and then stand back out of sight while visitors admire and praise. The remarkable feature of the Deerfield industries is that the handiwork is taken up in leisure moments, and is not the principal business of the workers. Everybody in the village, from the farmer's wife to the village physician, has a hand in it, but no one "makes a business" of this handiwork. Each does what he or she can do best or most conveniently, gathering together occasionally for a discussion of the best methods or to work more sociably. Membership in the society merely pledges one to put forth the best work of which she or he is capable, and the results have been so praiseworthy that Deerfield has now become famous for its industries and its work has gone all over the country.

It is a sleepy little town, with handsome old elms and a tragic history of Indian massacres which give the name of Bloody Brook to the stream which runs through it. Its life is simple, and because of this it has been very easy to guide its people back to the handiwork of their forbears. The good wives took quickly to reproducing the old blue and white embroideries of the Colonial days and the men were easily inspired to copy the old-fashioned carved bride chests.

There is some sort of industry for every one. The elderly women engage in rag carpet making, and it is mainly through their efforts that the rag rugs have been held in such high esteem once more. They show a great deal of skill in arranging the colors and the utmost nicety in the weaving. There are about a dozen women engaged in this, and they dye the rags themselves and weave with a hand loom.



DETAILS OF THISTLE—FRED K. WILSON

The village blacksmith plays his part, for he has been inspired to do some superior forge work, and now turns out most artistic andirons. One woman has made tufted bedspreads which are so dainty and substantial as to be much in demand. The village physician proudly exhibits a cherry high-boy, handsomely carved, which has been the work of his off moments during the Winter. Another set of workers is busy on palm leaf baskets. The women who are making these baskets are the young women who braided hats before the civil war. There are others who find work in raffia and grasses more to their liking, mostly young women, the

daughters of the farmers. Netting for coverlids is the specialty of a very few, and some engage in making bayberry dips.

Every one does what he or she likes best and at a time that suits best. The workers are not employed by a company, and, while their work is generally sold eventually, no big effort is made to dispose of it, and the profit of the sale comes directly to the worker.

Mrs. M. Y. Wynne of Chicago, who lives in Deerfield in



DETAILS OF THISTLE—FRED K. WILSON

the Summer, claims membership in the Deerfield society, and makes and exhibits there, curious and beautiful metal work. There are settings of precious stones, pebbles, and shells in metals of curious and individual design, beaten or fused or minutely wrought, with copper, silver, and gold chains for necklaces and pendants; rings, brooches, and charms. Original and artistic book bindings are exhibited by a Deerfield daughter.

The Deerfield industries all had their origin in the Blue and White Society, which was started eight years ago by Miss Margaret Whiting and Miss Ellen Miller. They became interested in the many Colonial embroideries to be found in the town, and began to copy them for their own pleasure. In a short time they interested other women of the village and outlying farms in the work, and the society was founded. The old embroideries were found mostly in the shape of bed curtains, bedspreads, and window curtains, but the society added table squares and doilies. This Blue and White Society uses imported white linen thread, which is dyed, skein by skein, in the old-fashioned way, by an old woman who has learned the recipe of the old-time dyeing. Any extra time she employs in the old-fashioned netting. The designs for this blue and white work are drawn by Miss Miller and Miss Whiting, and then handed over to the members of the society to embroider.

Soon it was decided that there was other Colonial handicraft which could be copied, until, little by little, the Deerfield Arts and Crafts Society grew up, with all its industries. There is an unwritten law that these crafts shall be only fire-side industries, and the aesthetic benefit which comes to the workers is said to be quite as valuable as the commercial benefits.—*New York Times*.



Illustration No. 1.

A WOVEN RAFFIA BASKET

Madge E. Weinland.

THE accompanying illustrations No. 1 and 2 show the top view and side view of a fine-roll basket woven in the brown and natural raffia. The stitch is the same as was explained in the *KERAMIC STUDIO*, September, 1904, but the roll is very much finer, or in other words, smaller. To make the design, carefully study the following brief instructions, referring to the photographs as necessary.

After the bottom is woven in brown, and of the desired size, weave the lower half of the side (eleven rolls) of brown and at the twelfth roll start the Grecian border (see photograph). The size of the border will depend on the circumference of the basket, at this point, but whatever the size of the basket, it must be so divided that the designs and spaces between are equal. In Illus. No. 1, the design is clearly shown and by careful study, and having read the above mentioned number of the *Keramic Studio*, the work may be accomplished with ease. There should be twenty-one rolls of brown raffia before weaving the upper half of white with brown design, the twenty-first roll being brown all the way around.

The work should again be so divided as to weave in three designs, as shown in the illustrations. The three vertical lines are in the center of each design. The first roll of natural raffia is broken only at the three vertical lines in the design. Continuing, the order and number of the rolls in the white or upper half will be as follows:

Roll two—Brown and white.

Rolls three and four—White except where crossed by brown lines as shown.

Roll five—White with short brown lines.

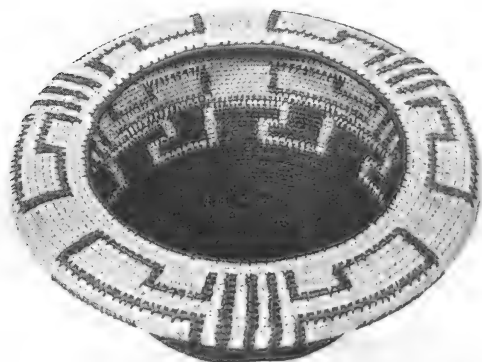


Illustration No. 2.

Rolls six and seven—Similar to three and four.

Roll eight—Similar to five.

Rolls nine and ten—Nearly full white.

Roll eleven—Brown with some white, similar to two.

Rolls eleven to seventeen inclusive—Similar to rolls two to eight.

Rolls eighteen and nineteen—Full white, crossed by vertical brown lines.

(At this point the rolls have been turned toward the center.)

Rolls twenty to twenty-five inclusive—Similar to two to eight.

Roll twenty-six—White crossed by five vertical brown lines at three points.

Rolls twenty-seven and twenty-eight—Full rolls of white.

Roll twenty-nine—Marginal roll, full brown.

As the size of the basket has not been fixed, the dimensions of the design can not be given. The size of the basket illustrated, however, is six and one-fourth inches in diameter at the bottom, eight and one-fourth inches in diameter at the starting point of the border. The extreme outside diameter is eleven inches, being at a point three and three-fourths inches above the bottom. The diameter of the opening in the top is seven inches, and the total height is four and one-half inches.

ANSWERS TO INQUIRIES

C. W. P.—You do not say what kind of glazes you wish to use, bright or mat. If you wish ordinary bright glaze for your pottery you might try the lead glazes, ready prepared, sold by P. F. Drakenfeld & Co., Park Place, New York, and if they suit you, you can mix a lead glaze yourself according to formulas given in any book on pottery, modifying these to fit your body. If you want mat glazes, try some of the mat glazes for low temperature given by Prof. Binns, in the article we have published in *KERAMIC STUDIO*, November 1904. Impossible to give you a formula for glaze, not knowing what your body is, you must do some experimenting yourself.

ANSWERS TO CORRESPONDENTS.

J. M.—We have heard that gas kilns have been run satisfactorily with a gasoline attachment but do not know of any kiln built for gasoline, write to the manufacturers of gas kilns, both Fitch and Wilkie, they will probably be able to give the desired information.

G. M. A.—There are a number of good books on design, we would recommend "Composition" by Arthur Dow. Another good book is Batchelder's *Principles of Design* which we can order for you if you wish.

Mrs. E. S.—Pompadour and all the iron reds are very liable to rub off if underfired. If other things painted with the same colors in the same kiln came out glazed we would be inclined to think that the unsatisfactory pieces were in the coolest part of the kiln and were not sufficiently fired. Moisture in the kiln might have the same effect of leaving colors with a dull unglazed appearance but the top pieces would show the effect most.

G. R.—If you have La Croix colors you certainly should use them and replace the colors with corresponding powder colors only as the tubes become exhausted, if the colors are hard they may be rubbed down on a ground glass palette by adding first a little spirits of turpentine to dissolve them, then add a little medium (six drops oil of copaiba to one of oil of cloves) or if you wish to tint, add fat oil of turpentine till the color is of the original consistency of tube colors, then thin with oil of lavender. Back numbers of *KERAMIC STUDIO* can be obtained with the exception of about a dozen of the earlier numbers which are out of print. The numbers containing the Class Room instructions would be very valuable to a beginner. This department opened in the October number and will continue until every line of overglaze decoration has been touched upon. The powder colors may be mixed and used with tube colors; any colors which may be called for in a design you may wish to duplicate can be purchased from time to time and added to your palette. You will find all necessary instructions in regard to colors in the October Class Room, "A Color palette and its use." "Dusting" means brushing powder colors over half dry painted color to give depth and brilliancy. For strawberries in La Croix colors, use Pompadour (not Rose P.) or if you haven't it use Carnation 1, Warm Grey (for shadow berries.) Mixing Yellow, Apple Green, Grass Green, Brown Green, Deep Blue Green, (for high lights); for stronger touches, if necessary, add Ruby Purple.

TREATMENT FOR TIGER LILIES

Sarah Reid McLaughlin.

CHINA. Paint lilies in Grey for White Roses. Use Rosa for red spots strengthened in second firing with American Beauty. Leaves in usual greens with some Yellow Brown washes strengthened with Sepia on tips of some leaves.

Paint in background leaves while ground is wet, keeping them in soft tones. Paint the background in soft grey greens running into grey blue. Anthers Yellow Brown strengthened with Auburn Brown. In second firing strengthen color, adding details.

WATER COLOR. Shade the lilies with a delicate grey made of Rose Madder and Emerald Green, leaving paper for high lights.

As the lilies deepen in color towards the centre use Rose Madder, for shadow color use Rose Madder and Cobalt. In centre of each petal will be found a pale yellow green vein or dividing line.

For spots use dashes of Rose Madder and Burnt Carmine. Background a soft green running into a delicate grey blue.

Greens, use Lemon Yellow, Emerald Green, Hooker's Greens, Prussian Blue, Payne's Grey.

Paint background leaves with colors used in background strengthened with additional greens. Make washes of Indian Yellow and Sepia on tips of some leaves. Paint anthers in Indian Yellow, Sepia and Van Dyke Brown. Let stems fade into background color.

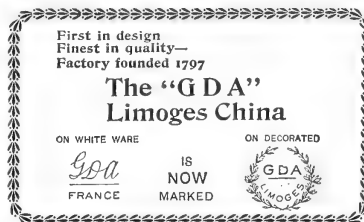
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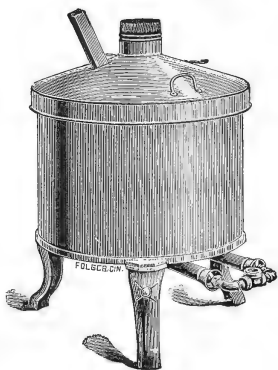
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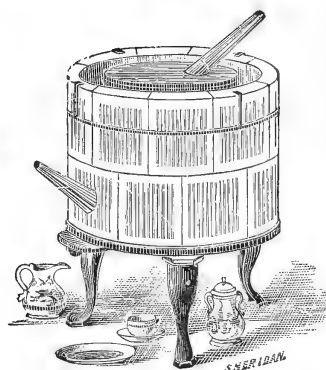
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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We take pleasure in mentioning a few of the leading agencies for the sale of the K^{ERAMIC} S^{TUDIO}, where, also, subscriptions may be placed:

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 New York, its branches, or at the office of
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KERAMIC STUDIO

Vol. VII, No. 11

SYRACUSE, NEW YORK

March, 1906



THE March competition has been a most gratifying one. The decorative studies were of such excellence and the conventionalizations so interesting that the decision in regard to prizes was most difficult. An extra prize was found necessary as five of the competitors were so much above the average, the awards were as follows:

First prize, \$20.00—Mary Overbeck, Cambridge City, Indiana.

Second prize, \$15.00—Marie Crilley Wilson, South Orange, N. J.

Third prize, \$10.00—Hannah Overbeck, Cambridge City, Indiana.

Fourth prize, \$7.00—Ophelia Foley, Louisville, Kentucky.

Fifth prize, \$5.00—Minna Meinke, Rockville Center, L. I.

The first Prize study of zinnias would do credit to any professional. In composition it was good and the execution and color scheme was not only interesting as being quite different in method from any work heretofore submitted, but was most satisfying as a color harmony and a poetic rendering of the subject which in nature would seem to the ordinary observer as a rather stiff and harsh subject to arrange. The conventionalizations were excellent and appropriately arranged on good ceramic forms. This study will be given later as a color supplement accompanied by the applications to ceramic shapes.

The second prize, study of wistaria by Marie Crilley Wilson, was perhaps the finest in greys of any of the work submitted, especially fine were the applications to ceramic forms. The color drawing while good in composition and pleasing in color, had not the strength nor character of the first prize but will make an attractive color study later.

The third prize, study of hydrangea by Hannah Overbeck, was good in composition and excellent in color and will also be reproduced as a color study. The conventionalizations were unusually good and well applied.

The fourth prize, study of Calla lily, by Ophelia Foley, was perhaps a little finer in composition than the third prize and the color was simple and pleasing. This will also be given as a color study. The conventionalizations were, however, not given sufficient thought.

The fifth prize, study of hollyhocks, was pleasing in color but crudely drawn; the conventionalizations were better than those of the fourth prize.

It will be seen from this recapitulation, that there was much balancing for and against before the decision could be made. But we think that they were most justly settled.

While we are gratified to see our old and faithful workers take the prizes, we would be glad to see more new workers enter the field, but designers are not made in a day and we are thankful to see even one new and promising recruit in a competition.

JUNE COMPETITION TO CLOSE APRIL 15th.

The color study for June will be the single yellow wild rose by Ida M. Ferris. It is proposed to fill the June number with roses, naturalistic studies, decorative and conventionalized applications. For furtherance of this plan the competition has been arranged as follows:

Naturalistic study of Roses, wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by *explicit* directions for execution in mineral colors. First prize \$8.00. Second prize, \$5.00.

Decorative study of Roses, wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by color scheme and application to some tall ceramic form. First prize \$12.00. Second prize \$8.00.

Salad set, bowl and plate, motif conventionalized. Rose, wild or cultivated, black and white wash drawing to be accompanied by a section in color and careful directions for execution in mineral colors. First prize \$10.00. Second prize \$6.00.



LEAGUE NOTES

Problem 4. Conventional border for a dinner plate with rim.

In last year's problems, a ten inch plate with rim was specified. It was almost impossible to procure this exact size, as in the different factories the so called ten inch plate varies from nine and three quarters to ten and one quarter inches. What we wanted then, and what we want now, is the largest sized dinner plate, the decoration of which will be the unit of design for an entire dinner service.

Do not make an all-over design, as only a border is called for; and do not use a coupe plate. Any natural form can be used as a motif.

Problem 5. A panel, 7 x 9 inches, with natural decoration. That, we will leave for pupils to solve alone, only insisting upon original treatment.

Problem 6. Willetts' Belleek bowl number 11. Decoration to fit the form. Choose any subject, make a repeated adaptation; or a design to fit the shape, either border or all over. These two problems must be submitted in March, as the month of April will be needed to finish and send to the exhibition in May. If preferable the Plate border can be sent on or before the 17th, and the Bowl between the 17th and 31st of March, or both can be mailed together. We promise careful criticisms, any time before the first of April. Letters giving explicit directions about the exhibition will be mailed to members; and all inquiries relative to League work promptly answered.

Miss Ophelia Foley, Owensboro, Ky., was gladly received into the League at the last Advisory Board meeting.

BELLE BARNETT VESEY, Pres.

6228 Wabash Ave., Chicago, Ill.

THE CLASS ROOM

Subject for April, "Firing." Contributions must be received by the eighth of the preceding month. Prizes as before.

o o o

LUSTRES—(Continued)

Third Prize—Ella F. Adams, Yellow Springs, Ohio.

[EXTRACTS ONLY]

ONE rule should always be borne in mind in using lustres: never use turpentine with them since it turns all lustres a purplish hue.

For a piece where color effects alone are desired, try painting from greens into yellows, then into rose, blending with a dabber if absolutely necessary, and working rapidly. Over this, after firing, some delicate yellow or blue grey or green can be painted to blend into a harmonious whole.

Try a marine on some small flat china surface. I would advise a separate brush for every color here, as well as in the color effect just mentioned, for this is work that should be done directly from the vials, if possible, without the addition of lavender oil, unless an extremely delicate tint is desired. Clean the china with alcohol and start in with broad sweeps of grey blue for the sky, shading into delicate yellow at the horizon, with light green lustre for the sea. Do not go over lustre after it is applied and work rapidly. In these effects it is a case of "he who hesitates is lost."

Often a silk dabber can be used to lighten the effect at the horizon line and blend the colors, but use it sparingly, learning to vary the depth of color with different brush strokes. For these effects use as large a shader as is practical to expedite the work.

A moonlight marine is very effective with a crescent moon. The light upon the water is secured by filling in with india ink the places needed for the reflected light, before painting in lustre. India ink does not take lustre, so in a second firing the piece can be painted with a coat of light yellow or some delicate green, which gives the moonlight effect on the water, a delicate shimmer.

This is only a dim suggestion for the many land and water effects that can be secured by a judicious use of lustres.

Beautiful effects are obtained in conventional work by filling in the design with lustres and outlining with gold or black. Since lustre is liable to creep a little and since its cream color makes it hard to detect this, cover well with india ink places where lustre is not wanted. This will secure an even edge in designs.

Unique effects are produced by using white enamel upon the unfired lustre. The white enamel in firing turns a delicate pink, with the thinnest parts of the enamel the deepest pink. So model the design with this in view. Small flowers (hawthorne, fruit blossoms, lace flower, &c.) or a flight of birds as a motive for the enamels, make very decorative pieces in this effect. The enamel should be modeled with one stroke if possible, since it must never be worried. After firing the enamel can be colored should it prove too glaring a white in places.

In applying enamel always bear in mind that the lustre, whether fired hard or unfired, tends to give it a pinkish tone.

Dull metal effects are produced by using lustre over some mat color, gold added to the mat color adding to its brilliancy.

Minton Green, Mat Ivory, Mat Purple, in fact any of the unglazed colors give a good ground for a dull effect in lustres. Minton Green dusted, one part Minton Green and one part powder gold, produces a dull greenish gold. Upon this apply some design in green or red lustre, and outline in black or gold. This gives an artistic combination of dull green and red (red, where the lustre is applied).

Mat Ivory is good ground for a raised gold design filled in with rose lustre, which gives a rich metallic red when fired. In fact most of the lustres are red in effect when fired over mat colors, hence a combination of lustre colors over a mat surface is almost always sure to harmonize, the various lustres giving different depths of this rich red effect.

Since the lustres come in small vials that easily tip over, perforate the top of a shallow box with holes the size of the vials, and put in the lustres. This prevents the possibility of upsetting.

It is a good plan to wrap the china in tissue paper immediately after decorating, since this protects it from the dust.

Lustre can be used over fired gold or vice versa, neither affecting the brilliancy of the other and often adding to it.

The lighter colors, yellows, greens, &c. are the least liable to show dust spots.

SOME COLOR EFFECTS ON WHITE CHINA

Orange over ruby—bright red.
Orange over rose—rich brown red.
Orange over iridescent rose—bronze.
Orange or green over iridescent rose—brilliant iridescent effect.
Yellow over black or purple—dark iridescent effect.
Yellow over rose—opalescent effect.
Yellow over blue grey—a shimmery tone.
Yellow over steel blue—dull silver.
Yellow blended into rose—blue.
Brown over orange—rich red brown.
Iridescent rose over brown—dark iridescent tone.
Purple over brown or green—dark iridescent tone.
Green over rose—greenish opalescent effect.
Special green over steel blue—greenish blue.
Steel blue over steel blue—peacock color.
Blue grey over blue grey—beautiful blue.
Green over black—dark iridescent tone.
Rose over liquid gold—bright metallic effect.
Any lustre over Roman gold—a bronze tone.

METAL EFFECTS ON MAT COLORS.

Yellow over mat Black and gold—bronze.
Green over mat Purple and gold—rich lustrous purple suitable as a frame or setting for grapes or other rich green or purple decoration.
Green or red over Minton Green—metallic red.
Special green over Cerulean Blue and gold—rich dark red.

Lustres at one time were put up in powder colors, and in looking over an old stock of bargains I found a variety of powder lustres, which when well ground with lavender oil, gave some very satisfactory results. However I much prefer the liquid lustres since the tedious process of grinding is done away with.

o o o

Fourth Prize—Anne Seymour Mundy, Coudersport, Pa.

[EXTRACTS ONLY]

Wash china in warm water, dry with cloth and then pass the palm of the hand quickly and carefully over the



DECORATIVE STUDY OF WISTARIA—MARIE CRILLEY WILSON.

surface to collect any possible lint from the towel. See that every bit of moisture is dried out, because, if you don't it will settle in spots on the lustre in the drying oven. The oven must be cleaned and well dried out before putting in a piece of lustre. This is more important with lustre than with any other kind of paint. Remember also that finger marks will show on lustre even after it has been dried, if handled before firing. Do not wrap in cotton, a hair might stick.

APPLICATION

Warm the china, dip the brush in the lustre bottle, shake it off inside the neck of the bottle so that it will not "run", and go over a portion of the surface to be covered. If it be a smooth surface, have your silk in one or two thicknesses over the cotton, according to its texture, and pad the lustre almost up to the edge to be joined on; then join with another brush full, working carefully and rapidly until the band or surface is covered. By keeping edges all soft, and padding only, in the middle of each section, the edges can be joined easily and padded down.

Very often the lustre needs shaking, and it should always be kept corked tightly and in a cool dark place. It is like liquid bright gold in this respect, the metal is heavier and settles at the bottom, leaving more medium on top.

If a small vase is to be done all in lustre for color effect, it is sometimes nice to actually pour on, or dip the piece in lustre, letting it run off, without padding. Also it may be "dropped on" carefully, to avoid air bubbles, and allowed to run down. This process gives a peculiarly beautiful effect.

Not long ago a stein was done in class. There were bands of gold, dark blue and black, then a wider band of orange lustre with gold dragon flies conventionalised, the wings resting on the orange lustre band, with the long, slender body separating medallions of mat black. In putting on the lustre it was padded in sections, as described, but in some way ran over the proscribed lines and on to one of the dragon flies' wings. It might have spoiled the whole band to wipe off the edges, so an inspiration to streak the other wings resulted in the most exquisite iridescent effect, quite like the wings of a real fly. The stein had been fired two or three times, the gold on the flies was perfect and had been burnished. The result after a hard firing was delightful. However it was found that the iridescent effect over gold was dulled by another firing and could be almost entirely burnished off with an agate; so it is best to put the lustre on for the very last firing.

In tinting a large surface like the inside of a bowl, shake the lustre, pour a little into the middle of the bowl, dip the pad in the lustre and, without lifting it, go round and round the bowl rapidly, each time taking it nearer and nearer the extreme edge. Then pounce it with the pad until all is even. It requires a little practice to do this successfully, but it can be done much more easily than with a brush.

Be careful of your color schemes with lustre, as with other painting. Never combine a pink lustre with black outlines or bands. Orange red or warm browns and reddish browns are beautiful and harmonious with black.

It is well to try your lustres first on broken bits of china. The names differ almost as the names of the people who make or bottle the lustres. The gold lustre of one make may be the yellow brown lustre of another. So if you must match a certain shade, do not be guided entirely by the name unless you know what you are using. Do not let this deter you from experimenting with lustres,

for it is like recreation after heavy music. It is lighter, more playful, ornamental and sometimes restful.

There are many cheap imitations to be found in the ten cent stores and sometimes the colors are beautiful, but do not spend much time in doing china in these colors. Try for rich and unusual effects, and having planned some color schemes in water color, see if you can match them up by combinations of lustres.

If any lustre rubs off, a thin wash of yellow lustre will hold it.

For lining a salad bowl, do not use pink or ruby first with yellow over. The shade of pink is not pretty for salad. Use opal or mother of pearl, or yellow alone, or green.

For bouillon cups try nasturtium or yellow brown, with gold lining and black monogram, and see how handsome they are.

○ ○ ○

Fifth Prize—Mrs. Katherine B. Focke, Massillon, Ohio.

[EXTRACTS ONLY]

Keep brushes in a covered box, and free from dust.

It is well to have a number of brushes, then one need not stop to wash and clean the brush before using it in another color.

A few good combinations are:

Dark green first fire, light green second fire.

Rose with very strong first fire, yellow pearl second fire, rosina third fire.

Chatoyant rouge first fire, rosina second fire.

Peacock green first fire, repeat for second fire, rosina third fire.

Purple or violet first fire, rosina second fire.

Yellow brown first fire, brown second fire.

Dark green first fire, ruby second fire.

Rouge first fire, ruby second fire.

Steel blue first fire, yellow second fire.

Steel blue and also rose can be made to give delicate tones by thinning with white lustre.

A few drops of liquid gold in white lustre gives a beautiful golden glow when used as a final finish over dark green.

Black requires at least three coats to obtain a good color.

Fine metallic effects are obtained by using dark green over burnished gold. Steel blue over gold gives a copper effect.

○ ○ ○

Mention—E. Louise Brittain, Dayton, Ohio.

[EXTRACTS ONLY]

Bright gold as a first wash, light green as a second wash, iridescent rose as third wash, makes one of the beautiful effects which it is possible to obtain in the dark colors.

Often when taken from the kiln, the piece will be disappointing but after being exposed to the air a while, it will assume the brilliancy desired.

Using lustres as background for flower or conventional borders is very pleasing. After the flowers have received their final fire, the lustre may be washed over the whole border and the piece fired again.

○ ○ ○

Mention—Miss Bertha Graves Morey, Ottumwa, Iowa.

[EXTRACTS ONLY]

If the bottles are allowed to lay on their sides the paint will absorb particles of cork which make the lustre fire "specky."

Damp brushes make the paint fire streaky and blackish.

Much better results will be obtained by applying three or four thin coats than one heavy coat.

When firing lustres have heat quite rose color.

If firing lustres in same kiln with other mineral paints, the fumes of lustres will sometimes cause the reds and pinks to come out spotty. To avoid this, wrap the lustre piece in a thin asbestos paper.

Mother of pearl is a most valuable lustre in covering defects in other lustres which have come out unsatisfactorily, one or two coats giving a beautiful iridescence.

STUDY OF SHELLS AND SEA WEEDS. (Page 245.)

Henrietta Barclay Paist.

The inside of shells with the exception of one to the extreme left, pale flesh (use Deep Red Brown), the other one pale yellow, (use Lemon Yellow.) The long shell in center is pink inside and the outside painted with Yellow Ochre and modeled with Sepia and Dark Brown.

Shell in the foreground with spots, cream white with deep orange spots, use Carnation or Capucine or any similar color. The little round shell in the foreground is green, Moss Green and Dark or Shading Green. The snail shaped shell just behind is yellow, Ochre shaded with Copenhagen and Black. Shell to the extreme right, Yellow Ochre shaded with Sepia and a touch of Red inside.

The seaweed is painted with Moss Green and Violet of Iron. Ground, Sepia, Dark Green and Yellow Ochre. Water,

Apple Green and Moss Green. It is best to glaze with the water color after firing. In this way we avoid mixing or smearing the design.

The underside of shells is painted with Yellow Ochre or Yellow Brown, and shaded with Sepia and Dark Brown.

✱ ✱

Let me give you a few simple rules for learning to draw: First, see of what shape the *whole* thing is!

Next, put in the line that marks the movement of the whole. Don't have more than one movement in a figure! You cannot patch parts together.

Simple lines! Then, simple values!

Establish the *fact of the whole*. Is it square, oblong, cube, or what is it? Keep in mind to look at the map of the thing! Put in all that is of greatest importance at first. It will never be the same again.

Keep things in their right places.

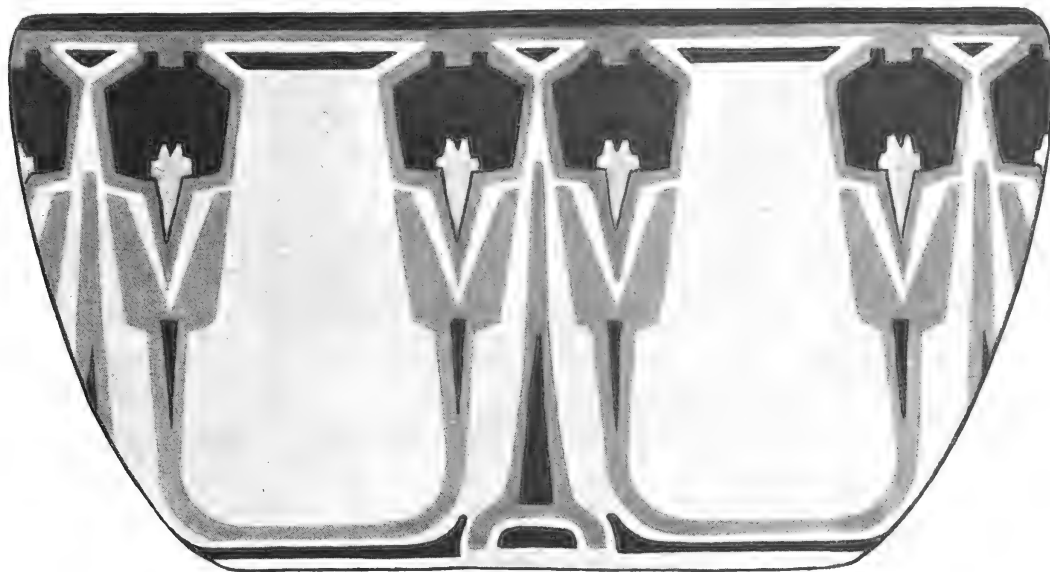
When values are so nearly alike that it is difficult to distinguish them, make them alike, and thus learn to simplify your masses.

✱

You can develop a child's faculties by drawing better than by books; and no other study will so quicken his perceptions. Pin-holes through a paper give a child a better idea of the stars than all the study of astronomy.

✱

Inspiration is nothing without work.—*Wm. Hunt.*



BOWL—WISTARIA MOTIF—MARIE CRILLEY WILSON.

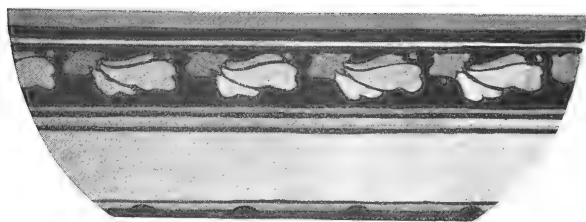
First Firing. Outline design. Fill in black portion of design with Copenhagen Blue. Dry thoroughly in oven, apply thinly a second time, using turpentine to thin color. For dark grey portion of design, use two-thirds Shading Green, one-third Grey for flesh.

Second Firing. Take as much Pearl Grey as the end of your palette knife will hold, and rub in it as much of Fry's special tinting oil as is required to cover surface of bowl. Pad very evenly. Lay it aside where it will not be exposed to dust, and in 20 hours dust with Grey for Flesh.

Third Firing. Repeat as in first firing, and in opening of petal lay a very thin wash of Ruby.

Additional color scheme:

Body of bowl, Soft Grey. Light grey part, Blue Green. Dark grey part, Dark Blue. Opening in petal, thin wash of Ruby.—Or body of bowl, Black. Light grey part, Light Green Lustre. Dark grey part, Orange Lustre. Black opening in design, Gold. Outline, Black. Inside of bowl, Fry's Opal Lustre.



SMALL BOWL.

Marie Crilley Wilson.

Background of border, two-thirds Capucine Red, one-third Deep Red Brown. It will require three firings to get a deep, rich red.

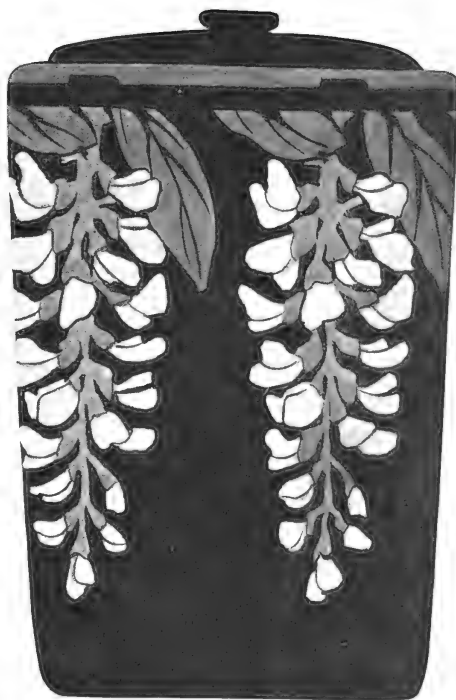
Use the same color to tint base of bowl. Outline design with Deep Red Brown, using crow quill pen and mixing powder with one-seventh sugar and six-sevenths water. Fill in design and bands with gold.



SMALL PITCHER—WISTARIA.

Marie Crilley Wilson.

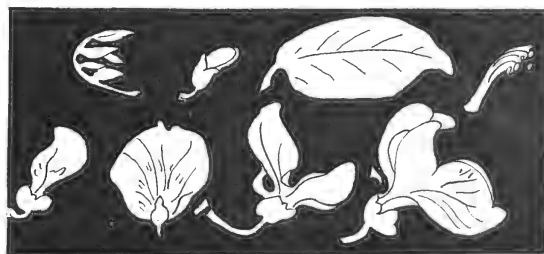
Large panels, Yellow Brown Lustre. Design in Gold. Background of design, Old Ivory Lustre. Outline, Black.



JAR—WISTARIA MOTIF.

Marie Crilley Wilson.

Background, Empire Green. Dark grey portion of design, Dull Silver. Light grey part, Silver Lustre. Outline, Empire Green.



WISTARIA PANEL.

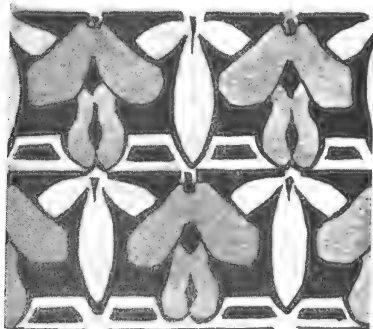
Marie Crilley Wilson.

First Firing. Outline design; paint in background with equal parts Copenhagen Blue, Pearl Grey, one-fifth Blanding Blue.

Second Firing. Use same color as in first firing. In addition to painting in background, tint dark leaves and stems, leaving flowers white.

Third Firing. Cover entire design with tinting colored with Deep Blue Green, pad well and in twelve or fifteen hours dust with Pearl Grey.

This design would look well repeated in panels on tall vase. Background of Dark Blue with flowers of Silver Lustre. Leaves and stems of dull silver might be preferred.



ALL-OVER PATTERN—MARIE CRILLEY WILSON.

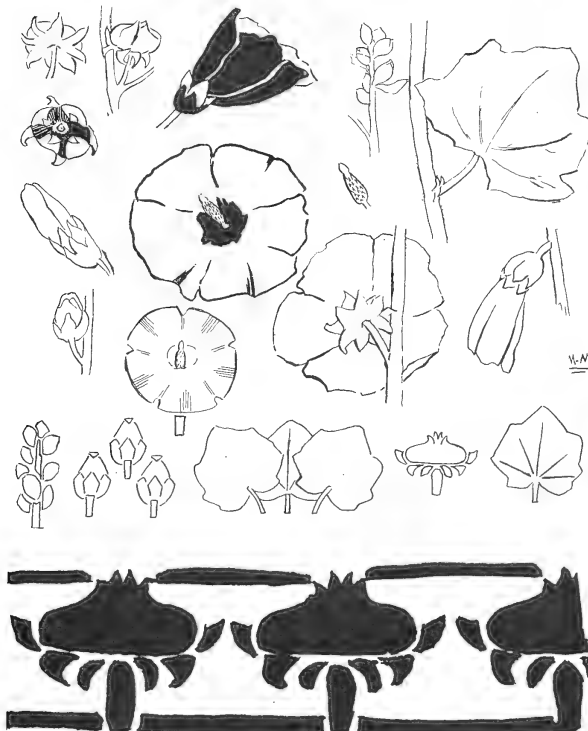


TOILET SET IN VIOLETS—EDITH ALMA ROSS.

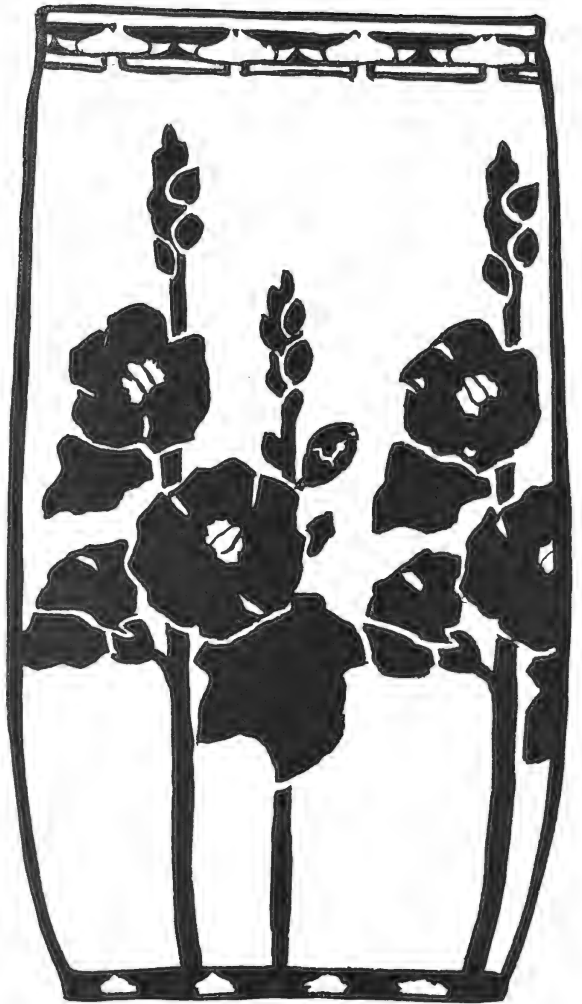


BONBONNIERE—MINNA MEINKE.

Outline design with Meissen Brown, tint background with Meissen Brown and when quite dry dust with Grey for Flesh, paint flowers in Yellow Red, leaves in equal parts Fry's New Green and Apple Green. Second fire, strengthen painting and when dry dust with Pearl Grey, make balance of bonbonniere and band of Yellow Brown lustre with Meissen Brown outlines.

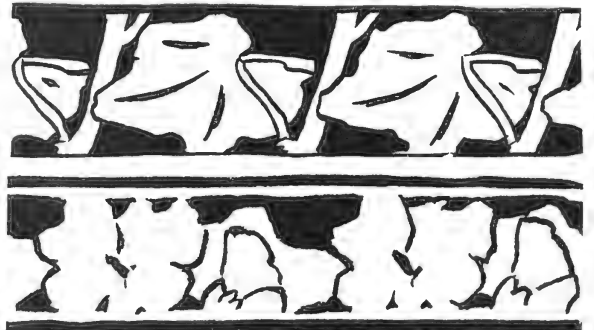


HOLLYHOCK BORDERS—MINNA MEINKE.



VASE—MINNA MEINKE.

Outline design with Black, using powder color and sugar and water, dust background and bands in border with Fry's New Green. Paint Hollyhocks and buds in Dark Blue also bands in border, leaves New Green with a touch of Dark Blue, Yellow Brown in centers of flowers and leaves in borders. Second fire, strengthen any desired color and tint the entire surface with Pearl Grey.





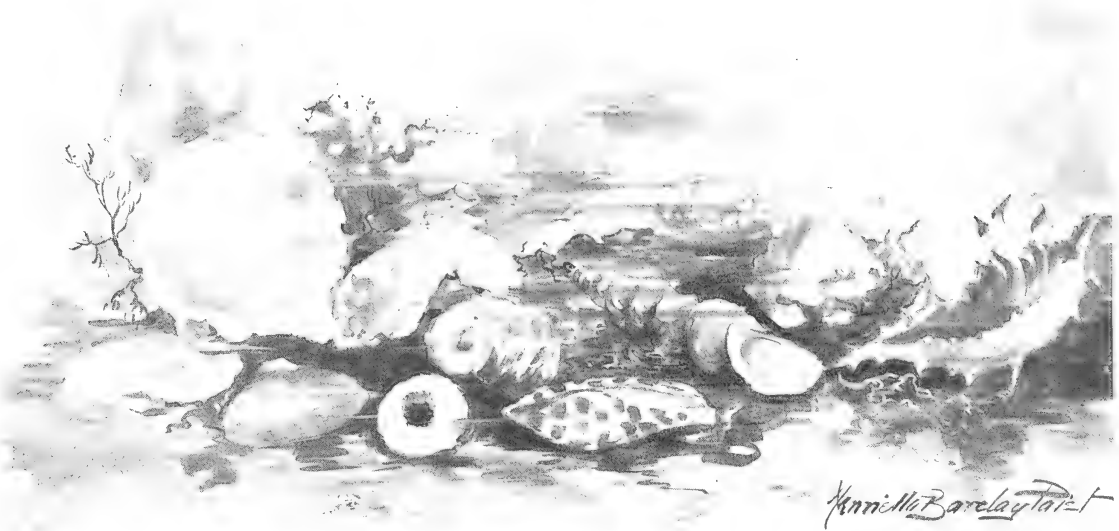
HOLLYHOCK—Fifth Prize.

Minna Meinke

First Firing. Background dusted with Fry's Grey for flesh.

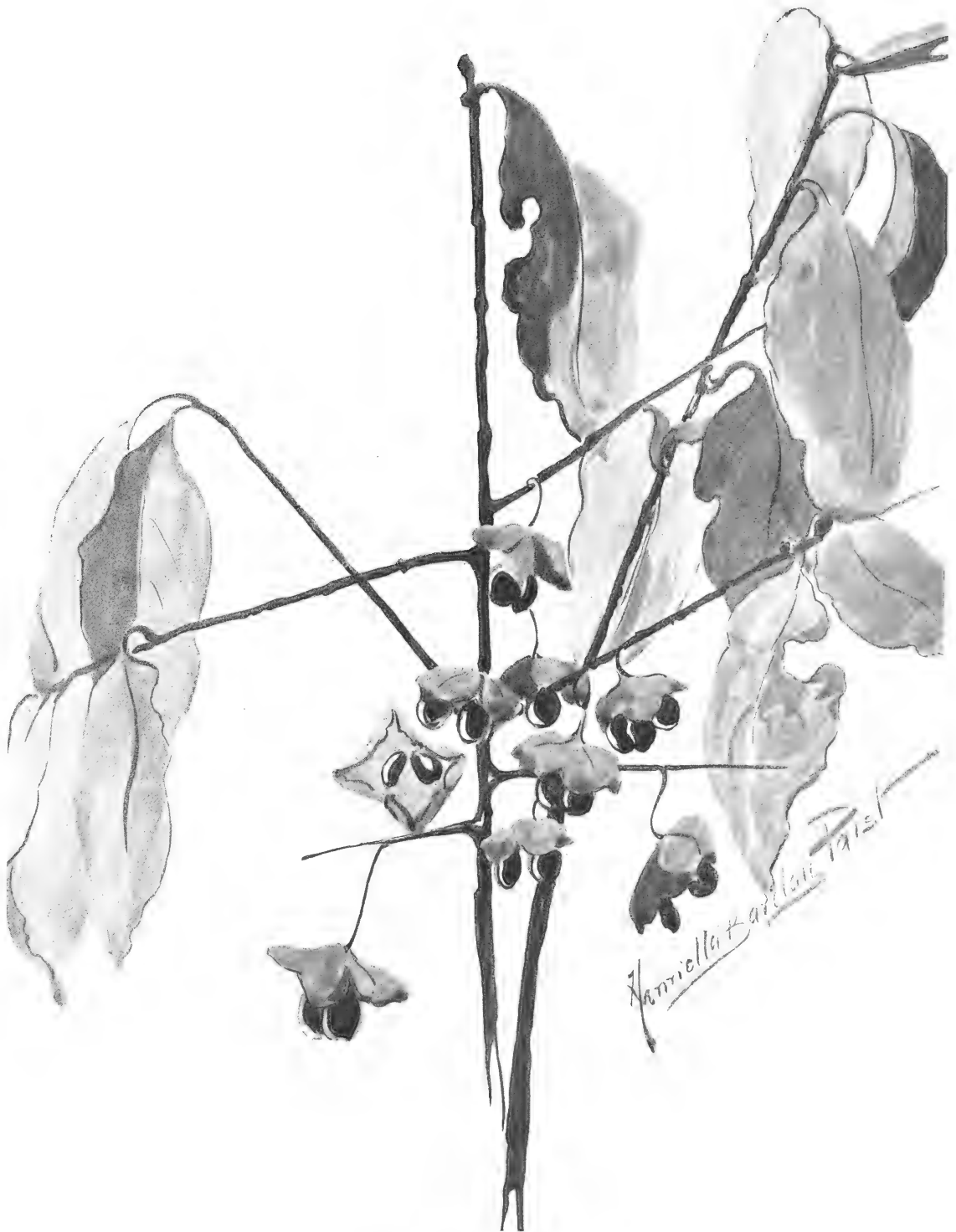
Second Firing. Tinted with Fry's tinting oil and a touch of Meissen Brown. When quite dry dust Pearl Grey.

Third Firing. Paint stems and leaves with equal parts Fry's New Green and Apple Green. Outline with Yellow Red.



STUDY OF SHELLS—HENRIETTA BARCLAY PAIST.

(See page 241.)



FLAMING BUSH—HENRIETTA BARCLAY PAIST.



CONVENTIONALIZED FLORENTINE DESIGN—D. M. CAMPANA.

This conventionalized figure design was awarded the gold medal at the Lewis and Clark Portland exhibition. Eight figures, some dressed in white and some in darkest green, alternatively arranged, form the decorative motive. The background is of pale yellow green, with all-over conventionalized small daisies.

FLAMING BUSH

Henrietta Barclay Paist

THIS is a most beautiful plant in color, and the finish is the texture of wax. The foliage at this stage has turned to the autumn tints and has almost the brilliancy of sumach—for painting in mineral colors use Yellow Ochre Yellow Brown, Albert Yellow, Pompadour or Deep Red Brown with touches of Blood Red and Sepia with the exception of the bunch to the extreme left, the leaf at the top and one in the right hand group, which are still green, put in the olive shades touched with Sepia. Stems same tones as leaves.

The berries and fruit are painted with Blood Red, Deep Red Brown and Carmine 53, Dresden (or any good) Pink, with a touch of Copenhagen. The seed pods are very dark bright red, Blood Red glazed with Pompadour to Carnation; the calyx or shell a mixture of Deep Red Brown and Carmine, modeled with Copenhagen on the shadow side. Keep the background in tones of Yellow Brown, Sepia or Meissen, Blood Red and tones of green, to harmonize with the colors in the plant, painting strongly behind the fruit.

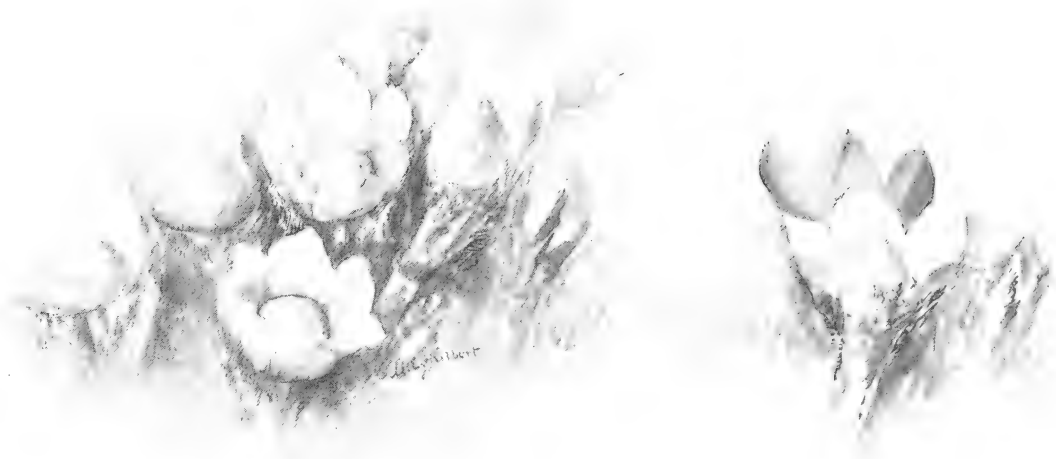
Strive for simplicity! Not complexity! If you are going to Africa with a large cargo of merchandise, and you learn that, by reaching there on a certain day, you can double the price you were to get, throw half your cargo overboard, and arrive there in season to get your double price. Don't put needless expense into painting a head! Don't try to match tints! Rose and pearly colors blend into each other so that no one can unite them if painted separately. *Keep the impression of your subject as one thing!* Don't have the face a checkerboard of tints! Use such colors as nature uses, but do not try to keep them dis-

tinct! Your work may be called monotonous; but one tone is better than many which do not harmonize.

There is force and vitality in a first sketch from life which the after-work rarely has. You want a picture to seize you as forcibly as if a man had seized you by the shoulder! It should impress you like reality! Velasquez and Tintoretto could do this like no one else—not Titian even, whose work was beautifully modeled and colored, but had not this quality of instantly seizing and holding the attention. I saw a man walk by. I have an impression in my brain of that man. I did not scrutinize him. I am not sure that he took steps exactly two feet and a half long. That had nothing to do with the *impression*! In your sketches *keep the first vivid impression*! Add no details that shall weaken it! Look first for the big things! —*Wm. Hunt.*



FALL ANEMONE—RUSSELL GOODWIN.



PASQUE FLOWERS—MAUD E. HULBERT.

These are the earliest of the Colorado flowers, and are found on the northwest slopes of the foot-hills, growing out of the rocky red soil among the dried grasses. They have all the delicate shades of purple, from almost blue to lilac, the inside of the petals is nearly white, reflecting the brilliant yellow of the center. The buds are enclosed in a grey furry coat, and as the blossom grows older it grows out of its fur, showing a smooth green stem.

For China. Use Deep Violet of Gold and Deep Blue Green and Copenhagen Grey, Lemon and Orange Yellows, Brown Green and Yellow Ochre for the flowers, and for the stems use Copenhagen Grey, Brown Green and Deep Blue Green and Moss Green, also a little Violet of Iron.

For Water Color. Nero Blue and Crimson Lake, Brown Pink, Lemon Yellow and Cadmium Orange, Sap Green, Olive Green and Brown Madder.



STORK BORDER FOR STEIN—HENRIETTA BARCLAY PAIST.



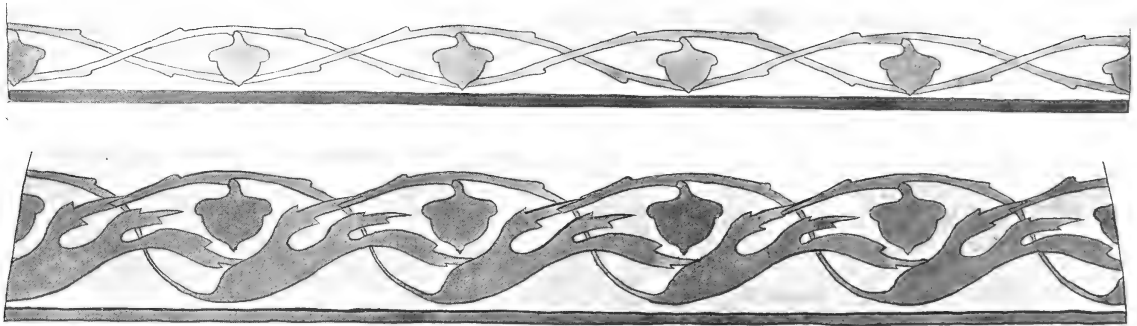
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PHLOX—PAUL PUTZKI

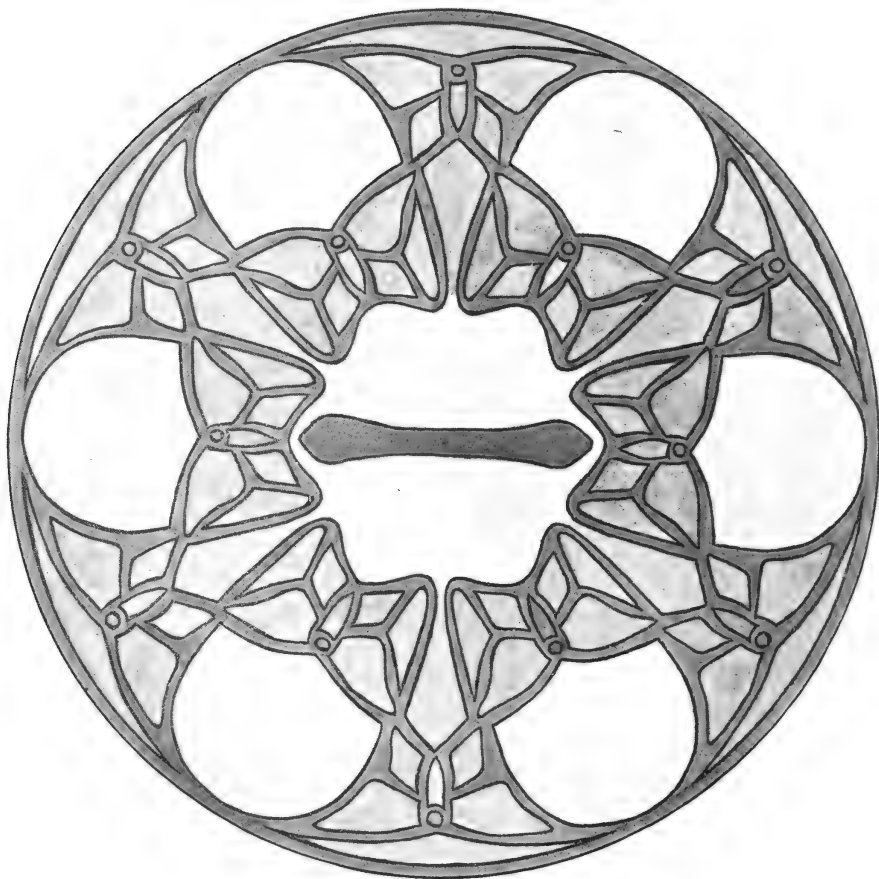
MARCH, 1908
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WESTERN ANEMONES—EMMA A. ERVIN.

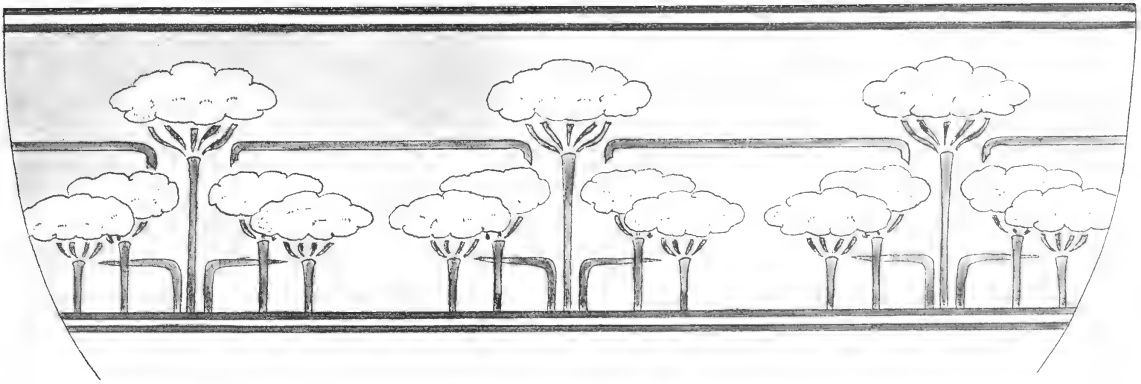


ACORN BORDERS IN BROWNS—HANNAH OVERBECK.

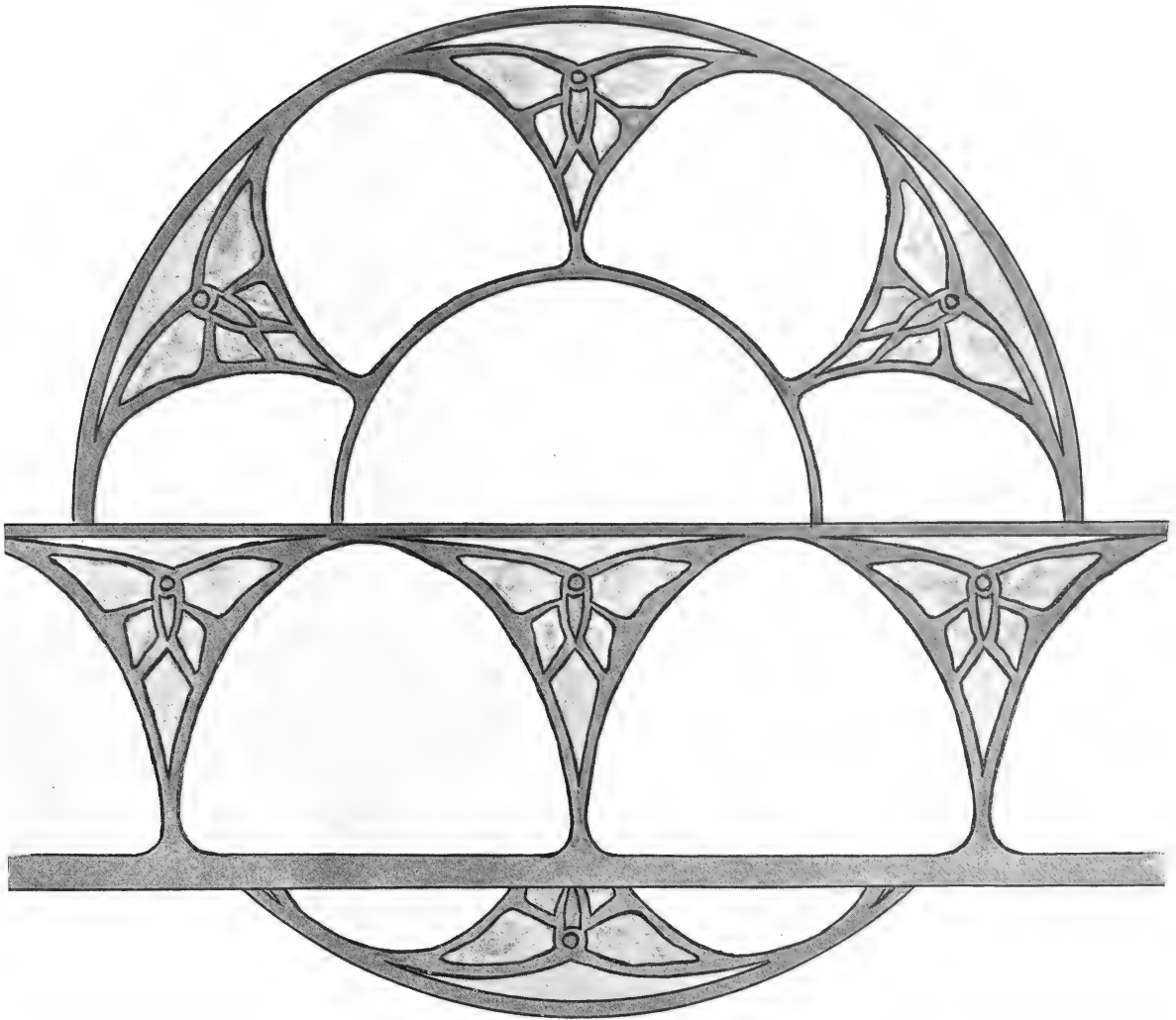


COVER OF PORRIDGE SET—NANCY BEYER.

To be executed in Opal lustre and Pink with Gold outlines on an Ivory ground.



WILD CARROT BORDER IN GREENS—ALICE WITTE SLOAN.



PORRIDGE SET—NANCY BEYER.



BEECH NUTS—ALTA MORRIS.

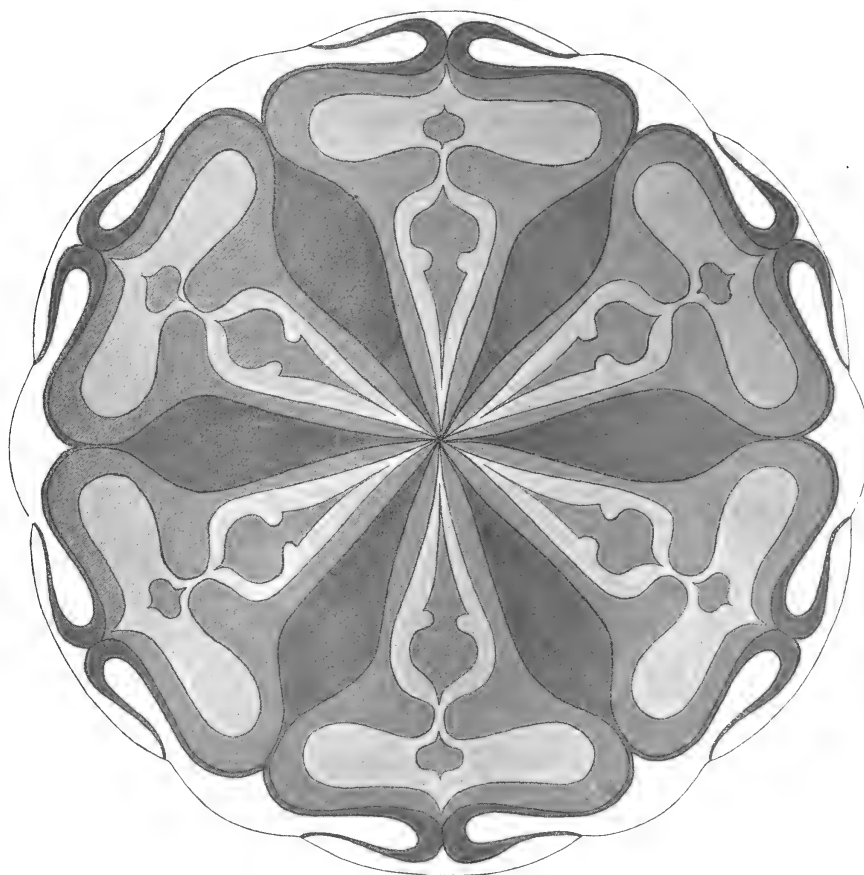


BEECH NUTS—ALTA MORRIS



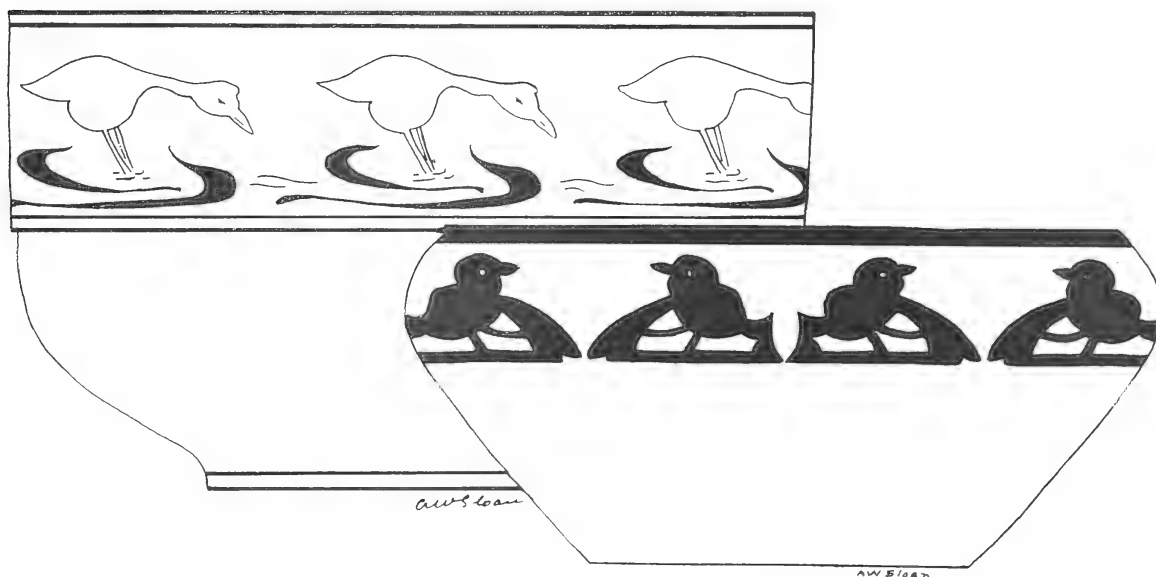
BLUE-BELL CUP AND SAUCER—F. ALFRED RHEAD.

Flowers light blue; stems and leaves in two shades of olive.



TEA TILE—FLORENCE E. SEGSWORTH

Four shades of any desired color with outline in black on gold.



CHILDREN'S BOWLS IN BLUE AND WHITE—ALICE WITTE SLOAN.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Illus. No. 8.

WORKING IN LEATHER.

Winifred Wilson.

EVERY Craftsman has his favorite medium, and whether it is wood, metal, leather or textile, he is ready to justify his preference by his skill in manipulating it. Just as a block of wood is full of possibilities to the wood-carver, a bar of metal and a few interesting stones to the metal worker, so a well-tanned skin is to a leather craftsman. It appeals to him through its durability, its richness in texture and color, its responsiveness to his handling.

Leather has been a good reward to man, furnishing him with body covering and rude shelter in his primitive state, rising to the dignity of his needs with civilization, until today it has a multiplicity of uses too great to specify.

Many of these uses are, of course, not open to the craftsman, but with those which lend themselves to decorative purposes alone he has more than enough to keep him busy.

There are various methods of decorating leather: modeling or embossing, incising, carving, tooling, tinting, applique and burning. And as different leathers are adapted to different decorative treatment, the selection of material is important. Texture, color and weight are the qualities considered in selecting a hide. A fine close-grained leather such as Russia calf skin, is best suited to modeling, carving and tooling; thick, heavy cow skin to carving, split cow skin and calf skin to incising, ooze calf skin and the better grades of sheep skin to burning. All leather responds to tinting, the difference being only in degree.

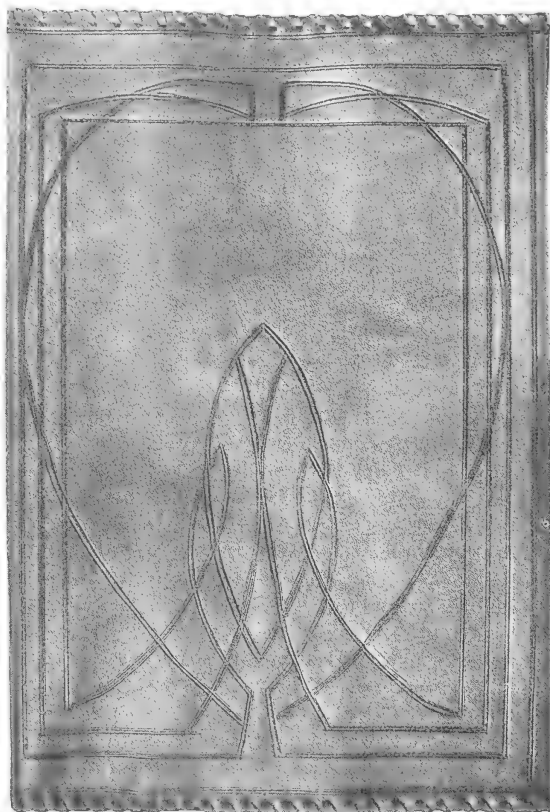
Skins may be had in the natural color and dyed. Native calf skin comes to us in a yellowish brown color, due to a process in tanning called "buffing." Russia calf skin may be had in shades from deep brown to pale olive green. Both native and Russia calf skin, when bleached to a delicate cream, are called "sumach." Before using either "buff" or

sumach calf skin, dip the leather into a weak solution of oxalic acid, then wash quickly with lukewarm water. This brings to light all sulphur marks left from the bleaching, and all badly tanned places. Calf skin is generally the most satisfactory leather for small articles such as purses, bags, card cases, book covers and so forth. Modeling is the easiest method of decoration.

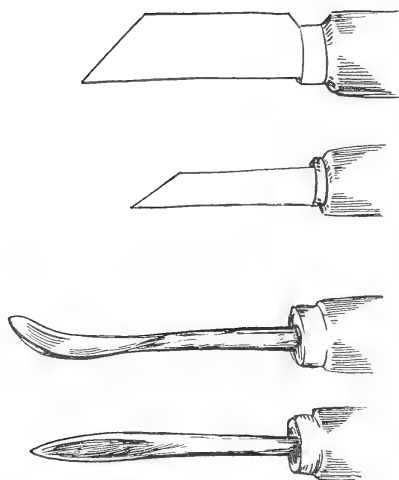
For a beginner the following equipment is necessary:

1 modeling tool, 1 piece of marble, slate or heavy glass, a one-foot rule with metal edge, 1 metal square or triangle, 1 sharp cutting knife, 1 agate stylus or sharp orange wood stick, 1 sponge.

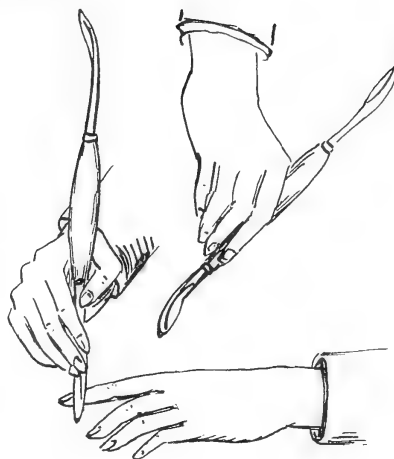
With material and equipment at hand, the question of what to make arises. Begin with something easy, such as the belt. (Illus. No. 3) Draw a simple design upon thick manila paper. Avoid intricate patterns and many curved lines until the handling of the tools is mastered. With the cutting knife (Illus. No. 1) cut a piece of leather the required length and shape, allowing a working margin. Wash the entire surface evenly with the sponge dipped in lukewarm water, this prevents water rings and spotting. While the leather is damp, pin the design in place, being careful to stick the pins outside the lines of the design. Lay it on the



Illus. No. 5.



Illus. No. 1.



Illus. No. 2.

marble and trace the design through the paper with the stylus. Remove the paper and outline every part of the design with the modeling tool (Illus. No. 1.) held firmly in the right hand and guided by the index finger of the left. Hold the tool as nearly vertical as possible (Illus. No. 2) except in the "laying down" of the background when it is dropped to a slant of 45° or so that the ball and tip of the spoon work upon the surface at the same time. Always work toward that part of the design which is to be thrown in relief. Keep the leather damp but not spongy. If it wrinkles under the modeling tool, change the direction of the stroke. When nearing a corner raise the tool to an almost vertical position and finish with a firm quick pressure. Continued pressing and smoothing will leave the background glossy and of deeper shade than the original color of the skin. In finishing the small places and sharp corners use the end of the tool which best fits them. Make the eyelets with a leather punch and finish with a harness buckle.

To make a card case, cut a strip of leather $5 \times 11 \frac{3}{4}$ in. On a piece of manila paper draw a rectangle $4 \frac{1}{2} \times 10 \frac{3}{4}$ in., then lay out the panels $\frac{1}{4}$ of an inch within this boundary, as suggested in Illus. No. 4. Use the square in making all corners, remembering that good proportion and accuracy are the hallmarks of good craftsmanship. Wash the surface of the leather, dampen, pin the paper rectangle in place, trace and model as in the belt. When this is done the case is ready for lining. A suitable lining is of skiver, thin goat skin or silk. Skiver is the easiest handled. Cut with the knife a piece of skiver the size of the leather cover, rub paste well into the cover, apply the skiver and smooth until

every part is firmly pasted. Fold each end toward the middle to a depth of $1 \frac{3}{4}$ inches and press under a smooth weight. When dry, stitch on the machine with silk thread. Tie the loose ends and slip under the flaps with a needle. Cut away the surplus leather $\frac{1}{8}$ of an inch outside the stitching. The completed card case, change purse (Illus. No. 6 & 7) are made of sumach calf skin, modeled, carved and tinted.

Of all methods of decorating leather, carving requires the nicest skill. It may be used to develop the whole decorative scheme, or combined with tooling, modeling or tinting to secure a certain effect. An example of the latter use is found in the sumach card case where a deeper shadow was needed on the leaf than the modeling and tinting indicated, so a cut was made along the required line, one edge pressed into a slight ridge and the other laid down with the modeling tool.

To carve, apply the design as for modeling. Dampen the leather. Hold the knife upright. Guide with index finger of the left hand, using the thumb as a pivot. Cut half way through the leather. Spread the edges apart with the sharp end of the modeling tool and work down the background with the spoon end. A suitable background for carved relief may be either modeled or stamped. Tools for stamping may be purchased or filed out by hand from a piece of tool bar.

In decorating an object its identity must be retained. It is not art to make pottery look like metal, nor wood like iron, nor leather like a painted canvas. Leather properly decorated with color will be leather still with its flexibility, texture and finish unspoiled.

For this reason leather tinting is a problem. Oil



Illus. No. 3.



Illus. No. 6.

paints stiffen it, besides giving a glaring effect most objectionable, and water colors spot. After much experimenting the six color combination of dyes for tapestry and leather made by Devoe and Raynolds has proved most satisfactory. No preparation of the leather is necessary before laying on the dye, except that it must always be kept wet and worked very quickly. The dull ivory of the sumach is good background for pastel shades, while darker leathers require richer color.

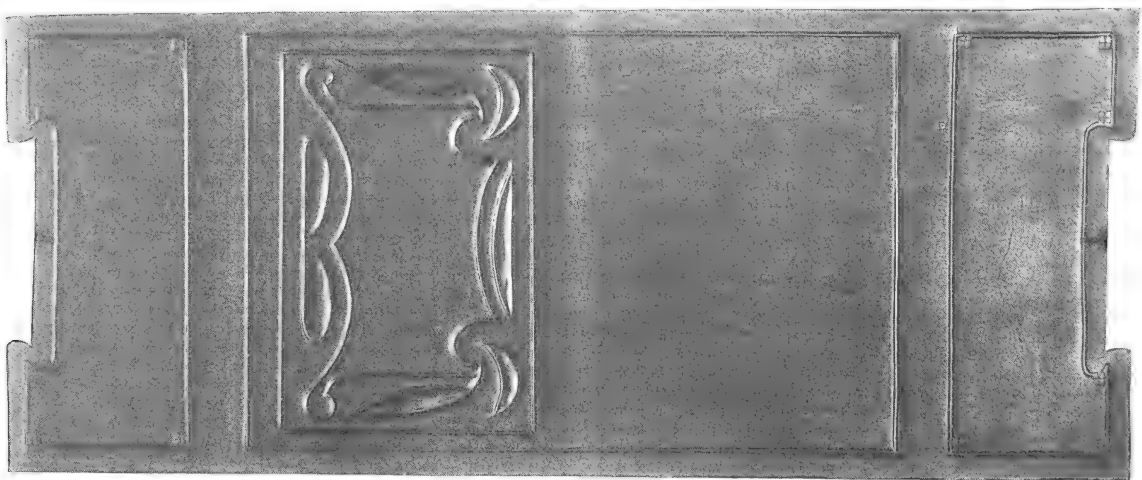
The magazine cover (Illus. No. 5) is of split cow skin, with incised design. Incising consists of two lines modeled close together so that a small ridge of leather rises between. To make a magazine cover, cut a piece of leather $20 \times 11 \frac{1}{4}$ in., a piece of skiver the same size, two strips of leather $11 \frac{1}{4} \times 1$ in., $\frac{1}{2}$ in. of thong $\frac{1}{8}$ of an inch wide. Use the knife and metal rule in cutting the thong. It will be necessary to splice it in places which may be done by pasting two ends together which have first been slightly pared. Trace the design, incise and tint the ridge of leather thus raised dark brown. The decoration finished, paste the skiver to the



Illus. No. 7.

cow skin. When dry, crease evenly through the middle, then fold a flap two inches deep from each end toward the crease and press. Correct any unevenness with the knife and rule. With a leather punch make holes $\frac{3}{8}$ of an inch apart and $\frac{1}{4}$ of an inch from the edge along the top and bottom edges of the cover. Punch these holes in the top and bottom of each 1-inch strip. Beginning at a corner thread the thong over and over through the flap and until about the 15th hole, then include a one-inch strip. Place the corresponding strip by counting the holes from the opposite end, and finish by drawing the thong through the last hole twice and out of sight under the flap.

In so brief an article it is not possible to more than introduce the possibilities of leather, but to the interested worker the information given is capable of development into many useful and artistic objects.



Illus. No. 4



SUGGESTION FOR LEADED GLASS.

By courtesy of International Studio.

ANSWERS TO INQUIRIES

Rugs.—One and a half pound of cotton rags will make one yard of weaving. Large rugs for centres of rooms can be made of woolen rags by weaving a separate narrow border for the two sides. If the first piece is three feet wide by eight in length and a foot wide border is added at the sides, it will make a rug five feet wide by eight feet long or if two eight foot lengths are sewed together with a foot wide border, it will make an eight by eight centre rug. The border should be made of a darker colored filling. The same plan can be carried out in larger rugs by sewing breadths together and adding a border only on two ends, but they are not easily shaken, and are apt to pull apart by their own weight.

A. R.—For soldering small pieces of steel and iron, mix eight parts of granulated brass with one part of zinc. Put borax with this, and spread on the articles to be joined.

Metal copper rivets can be bought in several sizes. The round headed rivet is the best for most purposes. If too long for your box, cut off a piece of the rivet with a metal saw, use a rivet set for riveting.



TREATMENT FOR PHLOX STUDY (Color Supplement.)

Paul Putzki.

For the white flowers use Grey, laying them in masses around the center, Ruby or Violet. The purple variety is painted with Light Violet shading into Dark Violet around the center. For pink flowers use Light and Dark Carmine. Leaves Dark Green, Yellow Green, Brown Green and Black Green. Background is best in cool tones, using grey and green effects with a touch of violet.



ANSWERS TO CORRESPONDENTS.

P.—Coin gold contains an alloy of copper and silver, this is held in solution after the gold is precipitated. It can be precipitated by adding another acid. Formula will be given in the next issue. If you add much silver to the pure gold you will have green gold. Alloys for gold can be bought but the best only should be used, and that obtained from a first class house.

Mrs. G. E. B.—It is impossible as well as unnecessary to conceal the joining line in putting tiles together, even if figures are cut in two. Part of the beauty of a tile picture is this division which cuts through everything.

Mrs. K. M.—Mineral transfers are supposed to be fired but once. However they could be retouched with mineral colors and fired again. Write to the houses that advertise mineral transfers and they will tell you what they use as a transferring medium. We would suggest using grounding oil, a

quick drying one like the Osgood oil, blending with a dabber until tacky, then apply the transfer and when the oil is hard hold in water to float off the paper.

L. G.—It is not possible for us to say at just what temperature gold is properly developed. The only way to know is to fire to a good rose heat, a heat that will develop pinks and carmines is just right for gold. The inside kiln should look a bright orange and somewhat lazy. A glass burnisher always turns dark in burnishing, but more so if the gold is underfired for then the gold rubs off on to it. It is always best to fire paste before the gold is applied although not absolutely necessary. See article on gold work in Class Room.

Mrs. T. C. L.—For a dinner plate the rim plate is best. The coupe or rimless plate is used more for desert or fruit.

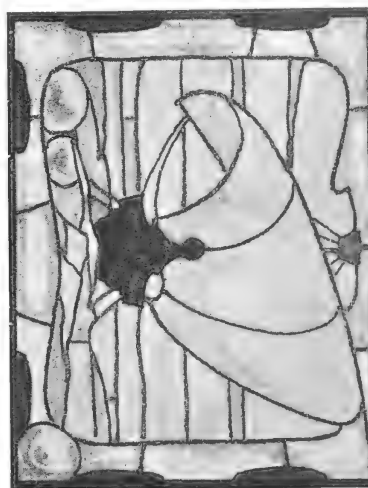
M. M.—You will find every branch of china decoration fully explained in the Class Room. The next subject will be "Firing". Any questions you do not find answered there you may send to this department.

Mrs. E. H. M.—It would be impracticable to publish the personal methods of each inquirer, but any desired information or criticisms can always be secured through these columns. In regard to your custom of using clove oil as a medium, if you find it satisfactory there is no reason to make a change even if others do not care to use it so freely. The general experience is that it keeps colors too open and catches dust if too much is used. The general rule is to mix oil of cloves and oil of copaiba as a medium in the proportion of one drop cloves to six drops copaiba. Then use sprits of turpentine for painting.

C. G. M.—When gold comes from the fire thick in some spots and thin in others, if it is a reliable make, it is because it has been put on unevenly. The only remedy is to go over the gold and refire. If you put it on in two good coats, being careful to make the brush strokes up and down in one instance and horizontally in the other, you will be pretty sure to have the surface well covered. However if fired too hard on Belleek gold is very liable to disappear; fire lighter next time.

E. H. McC.—The sketch of birches, Jan. 1906, can be utilized as a band at top of tankard with grounded color below but we would prefer not to use too naturalistic a treatment, also by enlarging the study it could be extended from top to bottom of the tankard or stein. A good color scheme would be as follows—Paint the birches in grey greens, with touches of warm brown, dust the base a rich brown. Meissen would be effective. Outline design and bands with the same brown. For the second fire tint the decorated band with Pearl Grey and a touch of brown, which will give a uniform glaze. Strengthen outlines if necessary. We expect to publish a stein in poplars very soon.

Mrs. J. McC.—We have not had any good design of Snowballs submitted to us, if we do, we will publish it. We have no book on miniature work but have several articles on miniature and figure work in back numbers of KERAMIC STUDIO. We have already published six rose studies in color, one by Marshal Fry, one by F. B. Aulich, one by Teana McLennan Hinman, two by Rhoda Holmes Nichols and one of little roses by Mrs. Safford. You will find them in the Rose book. We will probably publish more later but not in the next six months, except in black and white.



SUGGESTION FOR LEADED GLASS.

By courtesy of International Studio.

· KEEP THE FIRE ALIVE ·

KERAMIC STUDIO

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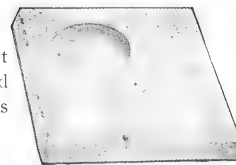
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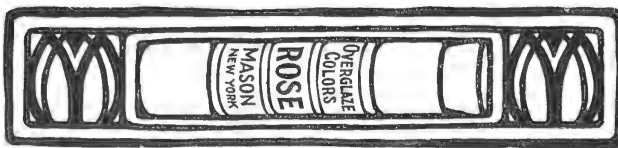
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Sample of some of the Bargain Prices.

Plates No. 858, Bav. (plain coupe), were 14c, 16c, 18c; now 10c, 11c, 13c. (Sold by one-half dozen only.)

Teacup No. 495, French, was 30c; now 18c.

Cake Plate, Marcel French, was 55c; now 35c.

Salt and Pepper, No. 507-8, was 50c pair; now 25c.

Jam Jar, plain French, was 95c; now 55c.

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KERAMIC STUDIO

Vol. VII, No. 12

SYRACUSE, NEW YORK

April, 1906



MANUFACTURER of studio pottery kilns told us recently that the demand for these kilns from individual workers was remarkably large, and as we receive many letters from china decorators who intend to begin pottery work, or have already begun, and ask us for advice, it is evident that the interest in this fascinating craft is rapidly spreading. We foresaw this when we published in *Keramic Studio* the excellent articles of "Clay in the Studio" by Prof. Chas. F. Binns and the thorough treatise of Taxile Doat on "Grand Feu Ceramics."

It is noteworthy that women are leading in this movement, as they are in overglaze china decoration. In Europe the opposite is the rule, women potters are very few and most individual potters who have made a name for themselves are men. In this country men who do artistic work, outside of factories, number only two or three, while women who have already acquired quite a reputation in this craft are many. We will mention among them Mrs. Frackelton, Miss McLaughlin, Miss Perry, Mrs. Alsop-Robineau, Mrs. Worth Osgood, Mrs. Irelan, Mrs. and Miss Perkins, Miss Jane Hoagland. And with the present facilities for firing pottery in the studio there is no reason why the work should not appeal to women as well as men, nor why they should not make a success of it, as they have done with overglaze china decoration.

It is very difficult to answer correspondents who ask us what kind of pottery work we would advise them to do. The field is so broad that no positive answer can be made to such a question. One should follow his or her own individual taste. But in a general way we would say to students: Keep away from factory work or from imitation of factory work. You cannot compete with factories in regard to price. If you must do all the work yourself, or practically all the work, in your little pottery, you will find that this work costs you considerably more than the same work would cost in a factory with its many cheapening processes. You must do better than factories can do. You must carry your body and glazes to a point of perfection which industrial methods seldom reach, decorate your ware with real artistic taste and skill, give the closest attention to your shapes, in a word work always for technical as well as artistic perfection. You will not reach the goal at first, but you will, after a while, if you go at it in the right way, and if you have the persistency and enthusiasm of the true artist. Then, and then only, can you expect to get remunerative prices for your work. The object of factories is to produce much and as cheaply as possible. Your object must be to produce little, but to make a durable, beautiful and original ware, and to force the public to pay your price for it. Artistic work is not often done in factories, but it can be done, artistic work, not works of art. Real works of art can only be the expression of individual skill and taste, and works of art will always bring the price.

The question remains: What are in pottery the best

fields for individual work? Some time ago a letter came asking us if we advised the correspondent to try porcelain at high temperatures. This is certainly to be encouraged, not only because fine porcelains have always been and will always be the most beautiful ware which the potter can make, but because the development of colored glazes at high temperatures cannot, in our opinion, be successfully undertaken on the factory plan. It is essentially a field for the artist. The work requires his touch from beginning to end, and it is fascinating work. But it is the most difficult work and the most costly in the potter's field. It requires not only a stout heart and unshakable perseverance, but a little capital to start with. The experimental period is long and costly. The best kilns go to pieces in a short time and have to be constantly repaired, the loss in firing is heavy, failures many, and financial results doubtful. If you have the courage to face the many disappointments of the porcelain maker and the determination to succeed, try porcelain by all means. If you have not, try something else.

Faience, either decorated with mat glazes or slip painting under the glaze, has great artistic possibilities, and the work is comparatively easy, but for this reason perhaps the field has already been well covered in this country. The charming Grueby faiences have started a craze for mat glazed faiences, and they have to-day altogether too many imitators. The market has been flooded with mat green wares, the work of factories as well as of individuals. The Rookwood slip paintings have also found many imitators. Do not enter this field unless you are satisfied that you can develop something new and truly original. A poor imitation of something which has already been well done would be the greatest mistake you could make.

Stoneware has also great possibilities. The decoration with fine carving of stoneware fired at a moderately high temperature and salt glazed, is one of the old crafts which attained its perfection in the 15th and 16th Centuries, and it can undoubtedly be successfully revived to-day. Or vitrified stoneware (the grès of the French), fired at a high temperature, can be decorated with the varied palette of grand feu colors, but here again, the artist will meet with the difficulties of grand feu work, although not to the same extent as with porcelain.

There is a field which has not been touched by individual potters of the present day, at least not in this country, and which we think should tempt students and artists. It is the field of maiolica or tin glazed ware. Next to Chinese porcelains, the highest prices paid to day by collectors for fine old wares, are for the tin glazed wares of Italy, France and Holland of the 16th and 17th Centuries. And these high prices are not only due to the old age of the ware but to its technical and artistic excellence. It is not for the bulk of the tin glazed production that these high prices are paid, not for the commercial work which was in the 19th Century dethroned by the cheaper English white ware, but in most cases for the beautiful work of individual craftsmen. And, if it is hopeless to try to make cheap tin glazed maiolica in competition with other commercial wares at low prices, there is no reason why beau-

tiful works of art which will command good prices should not be attempted. It will be easy to find a suitable body. The main point will be to develop a glaze which will compare with the fine glaze of the past, and this glaze once found, it can be decorated at a comparatively low fire with underglaze colors applied over the glaze, before firing. For a china decorator used to overglaze work, the transition will be easy, the same rules of design and decoration which have been used in the old work will apply to the new, with this difference that colors will sink into the glaze and have the appearance of underglaze decoration which it is impossible to obtain with overglaze colors applied over the surface of porcelain. The decoration will then be durable and one will have the satisfaction of making one's own shapes. The palette of colors developed on tin glaze is exceedingly varied and brilliant, and this field should certainly be tempting to true artists.

We have asked Prof. Chas. F. Binns to write for *Keramic Studio* a series of technical articles on the making of tin glazed ware, and students who wish to try their hand at the making of fine majolica, will undoubtedly find these articles very helpful. The first article appears in this issue.

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In our March number we have published under the name of Nancy Beyer a design for porridge set which was by Miss Emma L. Baker, instructor at the James Millikin University of Decatur, Ill. The design by Miss Baker was not signed and a confusion was made with a design by Miss Beyer somewhat in the same style of conventionalization. If designers would always sign their designs or put their name and address on back (except designs for competition which bear special marks), such mistakes would be easily avoided.

+

THE FRUIT BOOK

The Fruit Book, the printing of which was somewhat delayed, is now ready, and is for sale at the same price as the Rose Book, \$3. It contains eight color studies of fruit, seven studies in monochrome, and a number of the best black and white studies of fruit published in *KERAMIC STUDIO*. One of the most important contributors is Miss Jeanne M. Stewart, whose work has been so much appreciated by our subscribers. We have no doubt that the Fruit Book will be as successful as the Rose Book.

* *

LEAGUE NOTES

The thirteenth Annual Meeting and Exhibition of the National League of Mineral Painters, will be opened at The Art Institute of Chicago May 3rd, 1906. The exhibition is to continue until the 27th, and to be composed of those pieces which pass the Art Institute jury.

On Monday the 28th of May, all pieces conforming strictly to the study course for the year, will be taken to Burley and Co's. exhibition room, where they may be viewed from a comparative standpoint. Mr. Howard V. Shaw will criticise the work. Particular attention is called to the instructions and entry blanks, which will be mailed to all members.

Again we take pleasure in announcing a new member, Mrs. Margaret Daniels, Valley City, North Dakota.

BELLE BARNETT VESEY, Pres.

March 6, 1906.

THE CLASS ROOM—FIRING

The balance of articles on firing will be given in the May *Keramic Studio*. We would be glad to have articles sent in on the firing of a charcoal kiln, also on the gasoline kiln and will pay for them if they can be used.

o o o

First Prize—Anne Seymour Mundy, Coudersport, Pa.

TO the embryo decorator firing seems the most difficult and wonderful branch of the art; and often, at first, there is a mistaken idea that firing will remedy or at least cover up all deficiencies. Such is not the case however, and when a lint spotted tint, particularly so if dusted, comes from the kiln with its defects more glaringly apparent, the delusion is dispelled forever.

No matter how beautiful, how masterful the workmanship, if the colors are under, or over fired, or if the china has lost its glaze in spots, one is apt to feel the time has been wasted and only vexation and disappointment is the result.

But to the careful student, be he (or she) amateur or professional, keeping in mind a few simple rules, there is fascination and even keen delight in making each color express its true value besides the satisfaction of a good work well finished.

A firm hand, watchfulness, with care for each shade or degree of heat, and the firing becomes the breathing soul of art. What could be more beautiful than the privilege of making perfect and perpetual good designs, well executed.

CHOOSING A KILN.

For many reasons nothing so far equals the Revelation kiln with its fire clay fire-pot; and for economy, get one with corrugated tubes as this construction takes the heat more evenly and quickly and lasts longer.

It costs little if any more to fire a No. 6 (the largest studio size) than the No. 4, or even a smaller kiln, so it is economy in every way to choose a large kiln rather than a smaller one.

PLACING THE KILN.

Select a room with a brick chimney, good draft, and as near as possible, if not right in the studio, to save extra steps and precious time. Unless short in stature, be wise and have kiln set on platform at least fifteen inches high, to save stooping over in stacking. Cover this platform with asbestos paper, top and sides, tack down neatly. On top of this, and under the kiln set a galvanized or sheet iron pan as large as will fit in between the legs. This greatly lessens danger in case oil runs over, and is protection from sparks, when drafts are open and the wind blows down the chimney in gusts, causing the flame to splutter out from the sides of the burner. The same effect sometimes comes from water in the oil. Asbestos paper should be tacked on the walls by the kiln from the floor up as high as the top of the oil tank and the stove pipe and its joinings should be wrapped in asbestos paper wired on. Danger is thus reduced to a minimum, so do not be nervous.

FIRST FIRING.

Now and always see that the oil tank is filled some hours before it is needed so that oil may not suddenly stop and often turn back of itself. This is caused by air bubbles flowing into the tank with the oil. As these break, the vacuum produces suction enough to stop the flow of oil. Take the



LILAC—F. B. AULICH

(Treatment next month)

cap off the top of the oil can when firing to permit a free circulation of air or this also may stop the oil.

Get five cents worth of whiting at the grocery, mix with water to smooth paste and with a large coarse brush paint it all over the iron shelves and shelf supports and place these in oven to dry, then in the kiln, with the stilts, asbestos cord, and sheets of platten if you have them. Fire these all, this first time, when you are drying and burning out the fire-pot.

Choose a clear day, for the first firing particularly. Remember that the kiln works on the principle of a kerosene oil lamp in respect to draft. If the wind blows down the chimney or in gusts, or the air is muggy, soot will gather in the burner and on bottom of muffle. On a clear day this will burn off and be carried up the chimney.

Use pinch of asbestos cotton for wick. Do not replace each time. It will last indefinitely. Saturate wick by turning on oil, then let oil drop slowly. Apply match to wick. After one hour drop faster and after four or five hours, a tiny stream. Never at any time let oil extend beyond the wick more than two or three inches. Get the kiln to red, then white heat. Turn the faucet off. Let kiln cool gradually and the dampness and vapors will have gone off and out the chimney and can not settle back on the china and destroy the glaze.

Remember after each firing to immediately refill the tank. Protect the top of the funnel leading to the flow pipe with a bit of wire sieve (the newest kilns have some) and also with a small square of cheese cloth over that to prevent any foreign substance from getting into the pipe to clog them and retard firing. This will doubtless save a plumber's bill later. "An ounce of prevention, etc." Firing all day or so slowly the first time takes more oil than ordinarily, but it "seasons" the muffle or fire-pot and keeps it from cracking seriously, and insures a safe, sure firing of china next time.

STACKING.

Look over the china and see if you need to use the shelves. With many small pieces they are indispensable. Saturate the asbestos wick as before, light, and let oil drop very slowly. It may take an hour to stack the kiln at first, until you become familiar with the colors and know just what colors should occupy certain places in the kiln. It saves time to allow the kiln to be heating slowly while you stack it. The hottest part of the kiln is in the back, on the bottom, and on the side next to the oil tank, and here should be fired carmines, rose pink, ruby, lustre and the purest Roman gold, particularly if for first firing.

For medium heat, place Roman Purple, Marsching's Peach, most of the golds of commerce and any other colors except violets and reds, which require the lightest fire. With too much firing, violet shades turn "milky", Yellow Brown, Yellow Red, Capucine Red, Orange Red, fade perceptibly. Deep Red Brown and Blood Red turn brownish, so does Ruby, although too much oil in case of Ruby will have same effect. Apple Green turns yellowish; Moss and Royal Green get ugly, although Apple Green added to them will keep them from turning brown; Pink turns purple. Some reds rub off if under-fired and fade if over-fired; Pink under-fired looks "bricky"; Yellow becomes more brilliant with hard firing.

The colors which need the lightest fire should be put high up in the kiln and near the door. Do not fire gold within five inches of the door, unless it be liquid bright gold which takes lightest fire. Dusted color must be fired

harder than an ordinary tint. A tint heavily fluxed will take a lighter fire. Pinks must not be put on too thick or they will chip in firing. If there seems to be a doubt as to whether a color is going to chip, give it an extra *slow* firing, particularly at first; this will often prevent trouble. Also place the china high up in the kiln for same reason.

Hard French china will take hardest firing, also Belleek, which has a thin, brittle, hard glaze; but Belleek which has a "palette" as trade mark on the bottom must be fired very lightly and near the door, nothing will ever blister or chip on Belleek but on a palette Belleek colors will fade out dreadfully.

The soft tiles which are used for framing must also be fired very lightly. They are thick and must be supported at the back by a plate, laying the back of tile directly on to edge of plate to prevent cracking. Tiles may also be fired on the shelf at front, though not always as successfully. Never allow anything, even a stilt, to touch Belleek or a dusted tint if you can avoid it. Don't stack on top of Belleek. It is not really safe to set a flat bottomed piece of china directly on bottom of kiln unless there is free circulation of air at bottom. Turn cider or lemonade pitchers upside down in firing to prevent cracking in bottom unless Belleek, then fire high up on a piece of platten or on shelf.

It is better to fire plates, trays and saucers on edge, they take heat more evenly. Examine lower rim of plates or trays. If it be glazed, put tiny stilts between, hanging from top edge of plate to prevent sticking together; but if the edge is rough or unglazed it can be stacked next to a glazed and painted surface, unless it should come next to paste or enamel.

Never allow a piece of china to fit tightly or wedge into any place in the kiln, as it will crack or break. Never stack more than six plates in the same row continuously, as the middle one will be apt to break from the weight. Cracks or a craze in the glaze of Belleek will fire together perfectly. A wash of enamel will almost always save a cracked piece from cracking more. A little enamel mixed with paint and used to paint flower or leaf will prevent also a crack from spreading. Enamel should have hard firing. The less flux is used, the harder the firing.

It is better to dry everything, gold and all, well before putting in the kiln; there are not so many gases to settle and vapors to spoil glaze. Leave front door or spy hole open at first to assist in carrying off gases. Transfers should be dried slowly before firing and then be fired always as high up as possible in the kiln. Do not put middle of a tray or plaque on a stilt or piece of platten and then stack cups or any small articles at either end which being unsupported will warp.

In firing punch bowls, pile stilts up high enough to support base and let bowl rest lightly on edge. The base to a punch bowl if unsupported has been known to slip off entirely. Do not fire punch bowl flat in the kiln, the weight of the sides when hot and soft may make them drop down and fire out of shape. Cups with a standard or legs should have piece of platten to separate them. Stilts are too wobbly. Tall vases or pieces found to be fired more at one end or side than the other, should be marked and reversed next time. Do not put fresh tint or gold right on the sand which may be in bottom of kiln. It roughens it. Dry first. Use sheets of platten for firing buttons. It saves room in the kiln.

If you have a No. 4 kiln with one-piece muffle, do not increase the flow until the oil has been dropping and burning at least half an hour. If you light kiln when stacking,

you need not keep the spy-hole open; but if not lighted until after, leave the small door open twenty minutes to half an hour. By regulation of drafts the heat may be thrown wherever you wish. To make it fire harder near the door, open back and right side slide in the burner. This throws blaze to the front. Too much oil retards firing. An experienced engineer told the writer that if smoke came out of the chimney, more oil was turned on than could be consumed and the firing was retarded. It looks reasonable. There is slight difference of opinion as to this fact. Don't fire when the neighbor's washing is on the line. They may complain of you. Keep a box or pail of sand near the kiln in case of emergency. Water on burning oil is not always best.

If soot drops into the burner don't poke it so that it goes near the oil flow pipe as it may cover the opening, back up the oil and you will have the oil running onto floor from

the funnel. A wire bent at one end is good to clean out soot.

For mending cracks in muffle mix fire clay, asbestos, cotton and water together. If a piece looses its glaze put dusted or highly fluxed color over and fire again.

Watch your kiln carefully after it begins to get red and you will notice a change. It will get whiter inside. Leave it only a minute or two after the change. Then turn off entirely. The critical time is the last ten minutes. Turning on oil faster at the very last adds to the glaze and finish.

Watch carefully at the last. Let your eye become accustomed to the color so that you may note the change more easily. Experience and judgment are needed here. Get to feel every color, every piece of china. Love your kiln as a living thing. Study its moods and caprices and with patience and confidence your firing will be perfect.



FLEUR DE LIS JAR—RUSSELL GOODWIN

Top of vase dull yellow brown. Fleur de lis in several tones of grey violet, leaves on several tones of grey green. Ivory white outlines,

Second Prize—Sydney Scott Lewis, Georgetown, Ky.

A perfectly fired piece of china should have a uniform glaze. The colors should unite with the glaze and be a part of it not look as if they were baked on. There should be no specks or spots caused by dust or careless handling, no chipping off of enamel or paste. The colors should not look faded, but pure and clear and clean. The grounded surface should not look dull, or oily, or pebbly and scale in places, the gold bright and smooth and not blistered and brown in color with a tendency to rub off. The enamels and lustres should be pure and transparent. To obtain the above results :

- 1st The china must be in the proper condition to be fired.
- 2nd. You must have a first class reliable kiln in which to fire it.
- 3rd. The stacking of the kiln must be done carefully and intelligently.
- 4th. The firing and cooling of the kiln must be carefully *and slowly done*.

PROPER CONDITION OF CHINA TO BE FIRED

It must be free from moisture, dust and lint, oil, paint and gold that has run over edges and finger prints. Many persons bring pieces to be fired, and if the firers have any conscience about the matter at all, they have sometimes literally to work some time to get it into a fit condition. Often in the bottom of a piece you will find a pasted bit of paper and the price mark under the rims of plates and other articles, streaks of gold, or color, lustre etc. Sometimes in vases and pitchers bits of straw or excelsior, this will burn and create gas and smoke and injure perhaps the whole kiln full of china.

Paste and enamel should be dry and look dull. Lustre tinted surfaces and gold should be perfectly dry. All pieces when color has been dusted on should be carefully wiped, as the dust will fly in the kiln and settle on other pieces. In fact have the piece of china as near perfect in point of material being well put on and as neatly as possible. When that is done the china is ready for firing.

A FIRST CLASS KILN

No matter how perfect the work on a piece of china, if it is poorly fired the work is of no avail. To do good firing one must have a good kiln. There are many kinds on the market. Charcoal, gas and oil. It is generally thought that the oil kiln is the best, and the Revelation superior to them all. As my experience has been with this kiln I shall speak of that. It is clear, convenient, easy to fire, very simple if you have a good chimney connection and strong clean draft. They vary in size from a very small to a very large size.

No. 6 is, I believe, best adapted for studio work. The heat is more uniform in a large kiln than in a small one. For amateur work, a small studio kiln No. 4 is excellent, although I believe No. 3 is taking its place somewhat. The kiln should be set up in a clean dry place, as dry as possible. It is advisable to have a separate chimney, but it is possible to use a chimney with another opening provided the chimney has a good draft, by closing draft in stove while firing. The opening for kiln pipe should be above opening for stove. If other houses are very near, the chimney should be a tall one, taller than the houses.

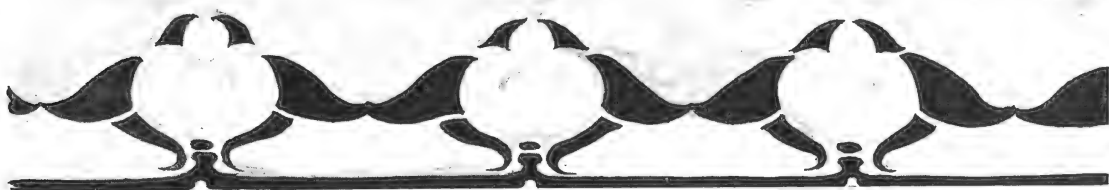
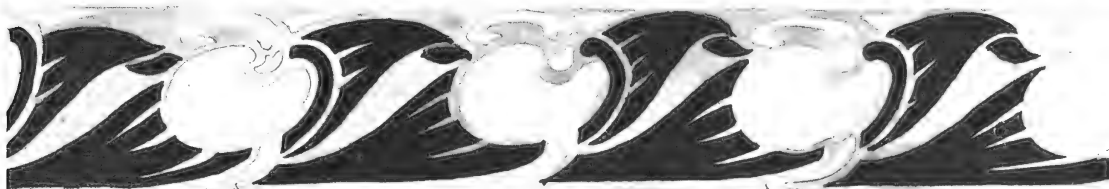
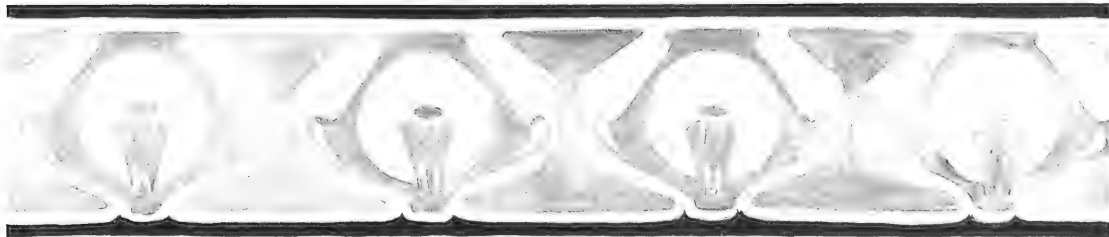
If you use a kiln that has an iron pot, the inside should be covered with white wash or slacked lime, put on the consistency of milk to prevent the iron from injuring the

colors, lustres, etc. A good draft is the main thing, unless the draft is clean and strong the chimney and kiln get clogged with soot, especially if one turns more oil into the burner than is readily consumed. Revelation kilns will fire glass equally as well as china, but glass should be fired alone and a much lighter fire. I have used a No. 4 Revelation for fire years and have never had a piece broken, under or over fired and the glazes have been perfect. I fire color, lustre and Belleek at the same time always with excellent results.

STACKING THE KILN

Have the muffle clean, free from dust, perfectly dry, if there is the least dampness heat the inside thoroughly before stacking. See that all cracks are well stopped with cement. The back of the kiln and the bottom are the hottest. Remember to place French china where it will get the hottest fire, German next, English and Belleek the lightest. English china is not advisable for amateur firing, it is too soft for over glaze kilns and needs a special firing. Some prefer to fire Belleek by itself but if placed in the front of kiln and not touched by another piece or stilt, it will fire perfectly, never stack another piece on Belleek as the stilt will stick and in removing pull off the glaze. Belleek tankards should be placed upside down on a piece of fire clay to prevent cracking. In firing lustres with painted pieces put the lustres in hottest part. Blues require a hard fire and dark blue will glaze like enamel if put on heavy. Carmines and Rose are test colors, and if properly fired in the middle of the kiln the rest of the kiln will be properly fired. Highly fluxed colors such as apple green, pearl gray and mixing yellow go in the top of the kiln, harder colors at the back and gold about the middle but it will fire almost anywhere. Iron reds at the top. Hard enamels like Aufsetzweis in the bottom. As the bottom is the hottest it sometimes happens that things in the bottom are well fired and those on top under fired. This might happen with a tall piece; if so, turn upside down and refire to get a uniform glaze. Mat colors need a medium hard fire.

In stacking use stilts, flat pieces of fire clay and fired out asbestos paper. Never allow one glazed surface to touch another but it may touch an unglazed bottom or rim. Plates and saucers may be stacked flat one on another with stilts between or wedge, but it takes more practice to stack them safely on edge, placed flat is safer. If placed on edge three together is quite enough, if expert at handling you need not use a stilt but place the unglazed edge against the glazed surface. But be sure it will stay placed. Trays and large flat pieces should be stacked on edge. The piece makes a conductor of heat so it will be fired evenly. Cups, small articles may be stacked above one another. Have the larger article at the bottom and be sure the stack is true and steady or a slight jar may upset it and do much damage. Stilts will stick to pieces that have heavily grounded color or on edges when the paint is thick. A large piece placed diagonally is likely to become wedged unless a stilt is placed between the edge of article and side of kiln. It is remarkable how many pieces an expert stacker can get into a kiln, each piece in the right place. There need be no breakage unless the firer is careless, of course there might be accidents, but care will tend to eliminate them. After the kiln has been properly stacked the door should be tightly closed and the kiln is ready for firing.

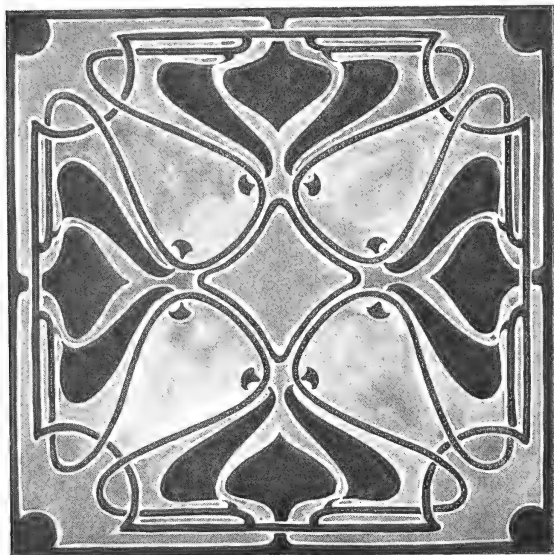


DANDELION, WHITE MOCCASIN AND YELLOW MOCCASIN—HENRIETTA BARCLAY PAIST

THE Dandelion border is intended to be carried out in three tones of green. If used as a band for a vase the ground of vase may be tinted pale green, the lightest tone of the design.

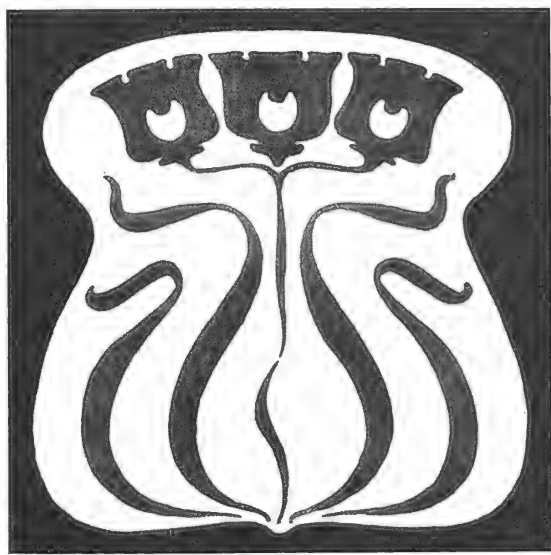
YELLOW MOCCASIN (profile view)—Make the flowers a clear yellow, Albert Yellow or Jonquil Yellow. The leaves and

stems a soft green and the background pale green or grey. WHITE MOCCASIN—Try this in three tones of Copenhagen Blue, leaving the flower almost white. Use silver or platinum for banding and if used on a vase, ground the vase with Copenhagen by dusting. This will make a soft grey blue.



FLOWER BOX TILE—EDITH ALMA ROSS

In two shades of brown or green.



TEA TILE—ALFRED RHEAD

In gold and café au lait with cream white outlines.

FIRING THE KILN

See that all openings are closed, that the burner is clean. Put a small piece of asbestos fibre in burner to use as wick. Turn on oil slowly. As soon as the asbestos fibre is saturated with oil apply lighted match. It will ignite at once. Let the oil flow drop by drop for about 10 minutes so as to heat very gradually. Then let the oil flow in a very fine stream for twenty minutes more and you will soon have a steady flame and a strong roar if your chimney is right. This roar is music to the firer's ear. After the oil has flowed in a fine stream for 20 minutes you can gradually increase the flow until the bottom of the burner is nearly but not quite covered. Watch your chimney and if it smokes turn off some of the oil as you will not increase your heat, or hasten the firing, but clog your kiln chimney with soot. About the end of an hour a dull red light is visible, keep a steady fire and it gradually turns from red to orange. When the kiln is a dull red half way up glass would be fired, but it is very difficult to tell just the exact moment when glass is properly fired, only experience teaches that. If in firing china there is much lustre and colors with much oil, leave the little slide in door open until the first red heat, to allow the gases to escape. If a long piece extends from back to front hold the heat a little longer. A Revelation Kiln when properly fired is a luminous orange, a color comes just like sunshine, then a soft haze making the pieces almost lost to the sight.

Only through knowledge of your kiln can you tell just the moment it is fired. A kiln has a great deal of individuality and must be understood to make the most of its possibilities. A good deal depends on local conditions, drafts, etc. No one can tell you just how long to fire, how rapidly to push the heat, you must learn for yourself. By following general directions this is easily learned. Fire slowly, you can scarcely fire too slowly if the pieces are large. In most cases fire hard. Amateurs as a rule underfire more than they overfire. Above all allow the kiln to cool slowly. Breakage occurs in cooling, in passing too rapidly from red to black. If there is a damper in the pipe turn it on after the fire is out to prevent too rapid cooling. An ordinary Revelation kiln consumes about $1\frac{1}{2}$ gallons of oil and takes from $1\frac{1}{2}$ to two hours to fire, but it depends on conditions, sometimes it takes longer, but rarely less than one and one-half hours. Prof. Edw. Orton of the University of Ohio, Columbus, makes Pyrometrie cones for over glaze firing, these different cones melting at a different temperature. Place cones at back and front of kiln and experiment until you know just how much heat will melt each cone. In house kilns the average heat for firing china is 2,000 degrees Fahrenheit, sometimes a little more or less, not so high for glass.

It is well to speak a little on the effect on colors of an over or an under fire.

Pompadour if fired too hard is gray in tone, underfired it rubs off. The only way to get a good glaze is to fire hard, if glaze is not good fire harder, but not the carmines or pinks, they should be put on for last and light fire.

If the ware has a high glaze before painting it does not signify that it needs a hard fire, for instance Belleek.

Raised enamels should be fired only once, else they will chip off and remove glaze with them. Flat enamels over tint take a lighter fire than over white china, over grounded color lighter still. Pinks if underfired are yellowish. Ruby underfired is brownish, put on too thick will scale, Gold underfired will turn dark and rub off. It will fire

right at a lower temperature than Ruby Purple. Colors if underfired lack glaze and look dirty and will collect dirt. Colors such as Ruby Purple, Red Brown, laid on heavy and underfired will scale. Iron Reds, Carnation, Pompadour, Blood Red and Deep Red Brown generally fire all right in delicate shades, but sometimes fire out completely, or rub off. If the latter, go over with a gold color as carmine.

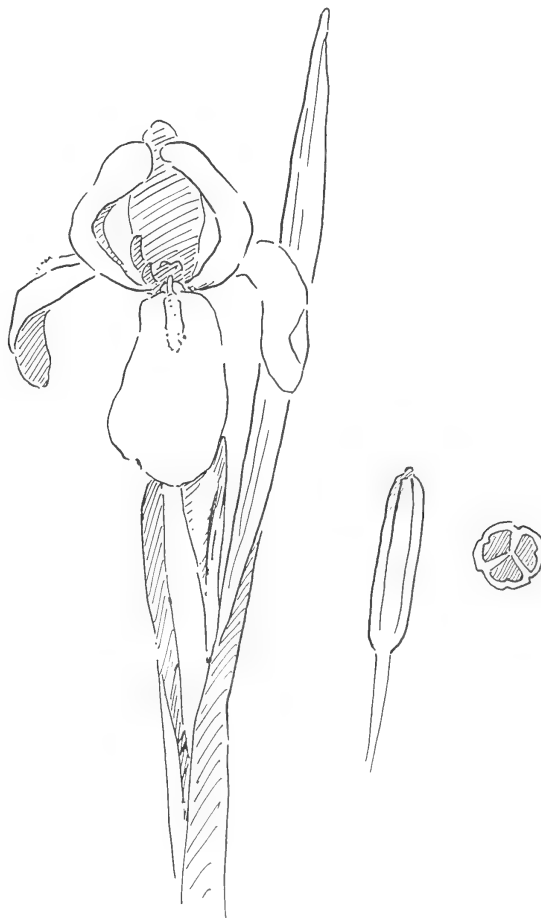
Aufsetzweis and paste stand many fires but if later fires are lighter than the first, are apt to chip. Too many fires are not good for any wares especially Belleek. Three or four are about all that are safe for French, but the result might be good if more are necessary. Large pieces can have smaller pieces placed in them to be fired, using stilts to separate them, do not try this in Belleek. Never crowd the kiln, it is best to have it well filled but not crowded. Do not fire large trays flat. Carmines are test colors, if underfired, yellowish red, overfired, purplish. They will chip and turn yellow if put on too heavy.

Grays loose their strength in firing, Yellows fire stronger.

Black fires with a high glaze, Greens change very little in firing, glaze easily, regular heat.

Color that is to have gold worked over it should have a strong fire

Enamels all fire a stronger color than appear on the palette except the Reds.



A beginner in firing might wish to know something about the prices to be charged for firing. Of course they vary. The Revelation Kiln makers send out a price list that I have found very satisfactory. Plates \$1.00 per doz.,

comb and brush trays 20cts., chocolate pots, tea cups and saucers 20 cts., After dinner cups and saucers .15 Trays .40 to .60 Vases .15 to .50 Bowls .20 to .75 Small trays .05 to .10.



JONQUIL DESIGN FOR VASE OR STEIN—HENRIETTA BARCLAY PAIST

Paint the background behind the flowers Dark Green; blossoms, Jonquil or Albert Yellow; leaves and band at base, Olive Green; lower background Ivory.

TIN-ENAMELED WARE

Charles F. Binns.

THE advent of tin-enamels was the outcome of more than one series of events. In very early times the desideratum of the potters was a pure black. The Greeks, after toying with a black pigment upon their red clay resorted to the expedient of coating the clay all over and Homer in his famous hymn to Pallas prays, on behalf of the potters "let all their cups and sacred vessels blacken well." The Romans, also using a red clay, produced black pottery by smothering their fire, and white appears to have been almost unknown. The reason is obvious. The only white coating available was of the nature of a chalk or lime. The surface, though light in color, was more porous than the body itself while the black coloring was fusible and served as a partial glaze.

There was, in ancient Egypt, an attempt to make light colored wares but no white clay was within reach and while some tendency in the direction of coated or engobe wares remained in the near East, the work was exotic and difficult to sustain.

With the advent of Chinese productions, however, the scene changed. The delicate, translucent quality of porcelain appealed to the aesthetic sense of the world as nothing had done before. Black disappeared as darkness vanishes before light and white wares became the ideal.

But still a large part of the difficulty remained. White substances which would stand the fire were hard to find. Some rocks and minerals there were such as chalk, magnesia, talc and quartz, but these could not be easily shaped nor would they solidify on burning. Some of them could be used as a white coating to conceal the nakedness of a red clay and to this purpose they were put but the real porcelain clay, the white substance which was plastic and which would solidify and vitrify under heat was not to be had.

The result of this two fold condition of the demand for white wares on the one hand and of the absence of white clay on the other was that every effort was made to improve the coating which served to conceal the clay. This at first took the form of a slip or engobe covered in turn by a clear glaze, but as the knowledge of pottery-making spread through the lands conquered by the Mohammedan power, a further development took place. It was found that the glaze itself could be made opaque and white and that this would obviate the necessity for an under coating and when the Moors conquered Spain in the twelfth century their potters found an abundance of tin oxide ready to hand. The early wares of the tin-glaze type being exported from Maiorca, the name Maiolica was given and tin enameled pottery has ever since been known by it. A variation was introduced in Holland where, at Delft, the tin enamel was successfully used in conjunction with cobalt blue. Thus the Delft wares are a branch of the maiolica family but with character of their own.

It may be a matter of surprise why this manufacture succeeded in one place and not in another. The composition of the glaze was well known and yet when Van Hamme tried to make these wares in England he met with very indifferent success. The fact is that part of the secret lay in the clay. Those were not the days of weighing and mixing. If a potter found a bed of clay to suit him, well and good. If he did not he made further

search. The difference between failure and success often lay in the fact that the successful man had stumbled upon a deposit of suitable clay. It has since been discovered that the clay of Delft contained a great deal of lime and the English clay which Van Hamme tried to use contained none. The first point, then, for the successful production of tin-glazed pottery is either to find a clay containing lime or to add lime to a clay which may be otherwise suitable.

It may be well at this point to ask why any one should care to make these wares. Are they not out of date and antiquated, have they not been supplanted by porcelain? Yes, and no. In so far as Delft ware was intended to be a substitute for porcelain, then almost unattainable, it has been superseded by the genuine article, but, as sometimes happens, the pottery began as an imitation, developed a quality and beauty of its own and assumed a position from which even porcelain cannot dethrone it. Furthermore this ware can be made of almost any common clay, with the proper addition of lime already mentioned, and can be burned and glazed at quite a low temperature. It affords excellent scope for the designer and painter and for harmony of tone and color quality it is unsurpassed.

Dutch titles are synonymous with fireplace comfort and there is really no reason why these should not be extensively made and used now.

There is yet another reason to justify the making of tin glazed wares. The art of the past must have for every thoughtful person an absorbing interest. First because it was a national art and there is no nation capable of such in the twentieth century because every nation is open to the world, and second, because such works serve to establish a criterion of craftsmanship, a standard of technical value. No artisan can be found to-day whose work will bear comparison with that done long ago. The rush of business, the competition and struggle for existence, never more severe than now, prevent a man doing deliberate and thoughtful work. If, then, work can be done of which there is already a school and for which there is an accepted standard such work is worth while.

Having thus, it is hoped, created an appetite for tin-glazed wares the endeavor will be made to set forth in some detail the necessary technical procedure in their manufacture.

1. *The clay.* A soft, plastic clay, such as is used for making common brick, will answer the purpose admirably. It should not be too fusible. That is, it should burn to a dense vitreous body at a heat not lower than cone 1. If it will stand cone 3 or 4 the glaze will be better. This clay should be procured in considerable quantity, say two or three barrels and should be turned out on a large floor to dry. A barn or an attic floor will answer well. When dry the clay should be broken small with the back of a shovel or almost any kind of a tool which will break the lumps. The smaller the better but the size of hazel nuts is small enough. Some good whitening is now to be obtained and this must be in fine powder. All lumps must be pulverized by sifting through a fine sieve, about 40 meshes to the inch is not too fine. The whitening is now added to the clay in the proportion of one part of whitening to eight of clay by measure. The shovel is quite accurate enough to measure by. A good way is to spread the clay out on the floor and to scatter the whitening evenly over the whole. The mixing cannot be too thorough. The



Emma A. Ervin

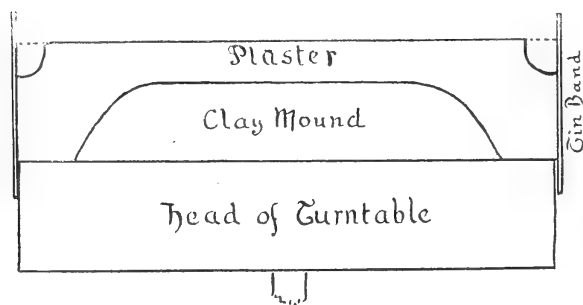
COLORADO SHOOTING STAR—EMMA A. ERVIN

THE name appears well adapted to this plant and although it is not widely known, once seen it seldom passes out of the remembrance. The flower's petals are lilac or pink with a triangular space of white at the lower part. The section just below this is bright yellow and the stamens are a deep purple black. The leaves are yellow green.

clay and whiting should be shoveled over to one side and then shoveled back, repeating the operation three or four times. The whole can then be piled up in a heap or put back into the clay barrels, it will keep for ever.

To prepare for use, a quantity of the mixture should be thrown into water to soak. If wanted for casting the liquid must be vigorously stirred and strained through the 40 mesh sieve. All the lumps may be rubbed through but stones must be rejected. It is a good plan to run the slip a second time through the sieve so as to secure a perfect mixture.

In order to make a clay stiff enough for building or wheel work the slip may be thickened by evaporation or the water may be absorbed by plaster. In fact plaster of Paris is so necessary in clay-working that every would-be potter should be versed in the use of it. A shallow plaster bowl or dish for use in stiffening of clay is not difficult to make and affords good practice. A barrel of plaster* can be bought for about two dollars and will last some time. It will not deteriorate if kept in a dry place.



On the wheel-head or turntable a mound of clay is reared of the diameter and depth of the proposed dish. It should be about three inches deep and as wide as possible, leaving a margin of one inch or a little more. A strip of sheet tin or galvanized iron is procured. It should be seven or eight inches wide and long enough to encircle the turntable and overlap a couple of inches. This is bent around the turntable head and tied firmly with string. This will give a circular pan with the clay mound in the middle. An estimate must now be made of the amount of liquid this pan will hold. Probably the first trial will prove too much or too little but a note made will enable a correct amount to be prepared the second time. The water is to be measured and two and three quarter pounds of dry plaster provided for each quart of water. The plaster is put into the water and allowed to soak for some minutes and then the whole is gently stirred with the hand. Soon a thick creamy feeling will announce that setting has begun but this must be allowed to proceed until the cream becomes really thick but not pasty. It must flow freely. The cream is now poured rapidly into the pan, covering the clay mound to the depth of a full inch or rather more. If the turntable head itself be of plaster the exposed part must be thoroughly soaped or else the new plaster will unite with it. When the newly poured plaster has set firmly but not quite hard the metal sheet should be removed and a groove cut from the plaster on the upper angle as marked in the figure. This is technically named a "handhole" and is to admit the fingers so that the plaster dish can readily be lifted, for of course it is upside down and when in use the top as it now is will

*Calvin Tompkins, 2 Battery Place, New York.

be the bottom. When quite hard a sharp knock will detach the newly made dish from the head and the clay can be removed. Those who need a good many of these dishes and they are always useful, will find it a good plan to make a reverse in plaster so as to avoid the use of the clay mound over and over. If this be done the first dish must be well soaped to prevent sticking and then the metal band is tied around it and the whole filled with liquid plaster as already described, only that enough must be used to provide a thickness of an inch or more on the edge over and above the depth of the dish itself. These plaster dishes must be well dried and they can be repeatedly used for thickening clay as the porous body rapidly absorbs the water from the slip. As soon as a dish becomes saturated it is dried out and used again.

(To be continued.)



IRIS (Supplement)

Laura Overly.

First fire: Ground lay vase with Azure Glaze, use Fry's Special Tinting Oil.

Second fire: Paint flowers with Banding Blue and Violet, use a bit of Black in Violet for dark shadows.

Leaves: Yellow Green and Dark Green.

Third fire: Tint entire vase with thin Copenhagen Blue and Violet, dust over leaves and background with Copenhagen Grey.

Paint top of vase very dark, use Dark Green, Violet and Copenhagen Blue.



SHOP NOTES

Green & Co., Chicago, have moved to their new location at 934 Fine Arts Building.

On May 1st., M. T. Wynne will remove to her new location at 39 West 21st street, between Fifth and Sixth avenues, New York.

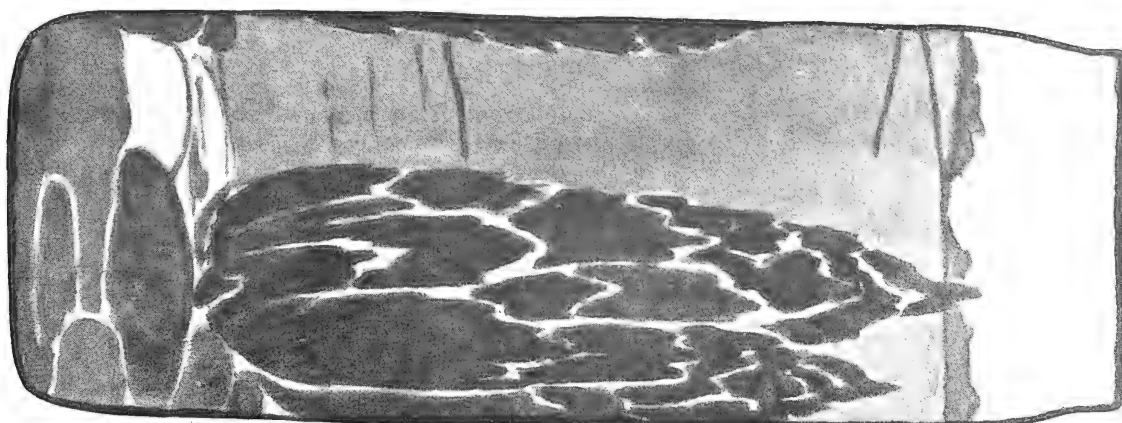
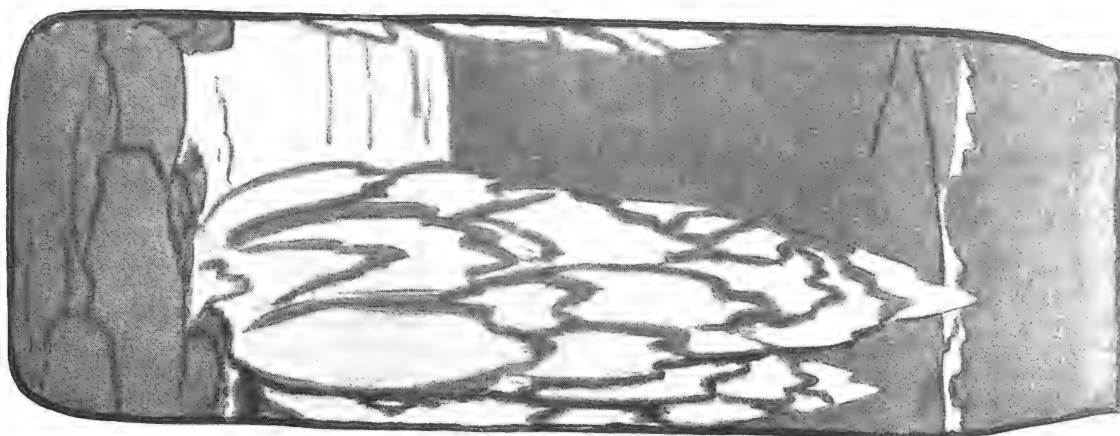
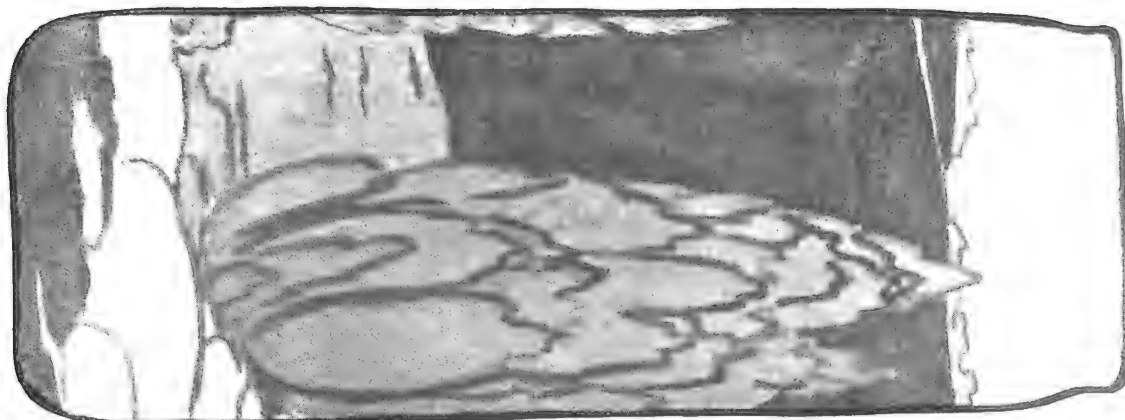


POPLAR DESIGN FOR VASE

Sabella Randolph

No. 1. Sky dark greenish blue at top, shading through yellow to red. Use Dark Green No. 7 with a touch of Banding Blue for the dark greenish blue, use this also for outlines of poplar and the line of trees along the horizon, for yellow use Yellow Ochre and for red, Orange or Flame Red. For the middle distance use Ochre with a touch of Red and Dark Green No. 7, leaves touches of this color through poplar tree, for poplars and foreground use Brown Green with a touch of Dark Green No. 7, for the large stone at left of poplar use Red and Dark Green No. 7 thin with a touch of Ochre. Before painting tint the whole vase with Ochre and fire, after finishing tint the whole vase with Pearl Grey and fire. This will give a harmonious color throughout and an even glaze.

No. 2. Tint the vase with Grey Green and fire. Second fire tint sky lightly with Ochre, go over middle distance with another tinting of Grey Green, make line of trees along horizon, foreground and outlines a darker grey green, poplars and large stones a blue grey green, using Dark Green No. 7 with a touch of Banding Blue. Third fire tint with Pearl Grey.



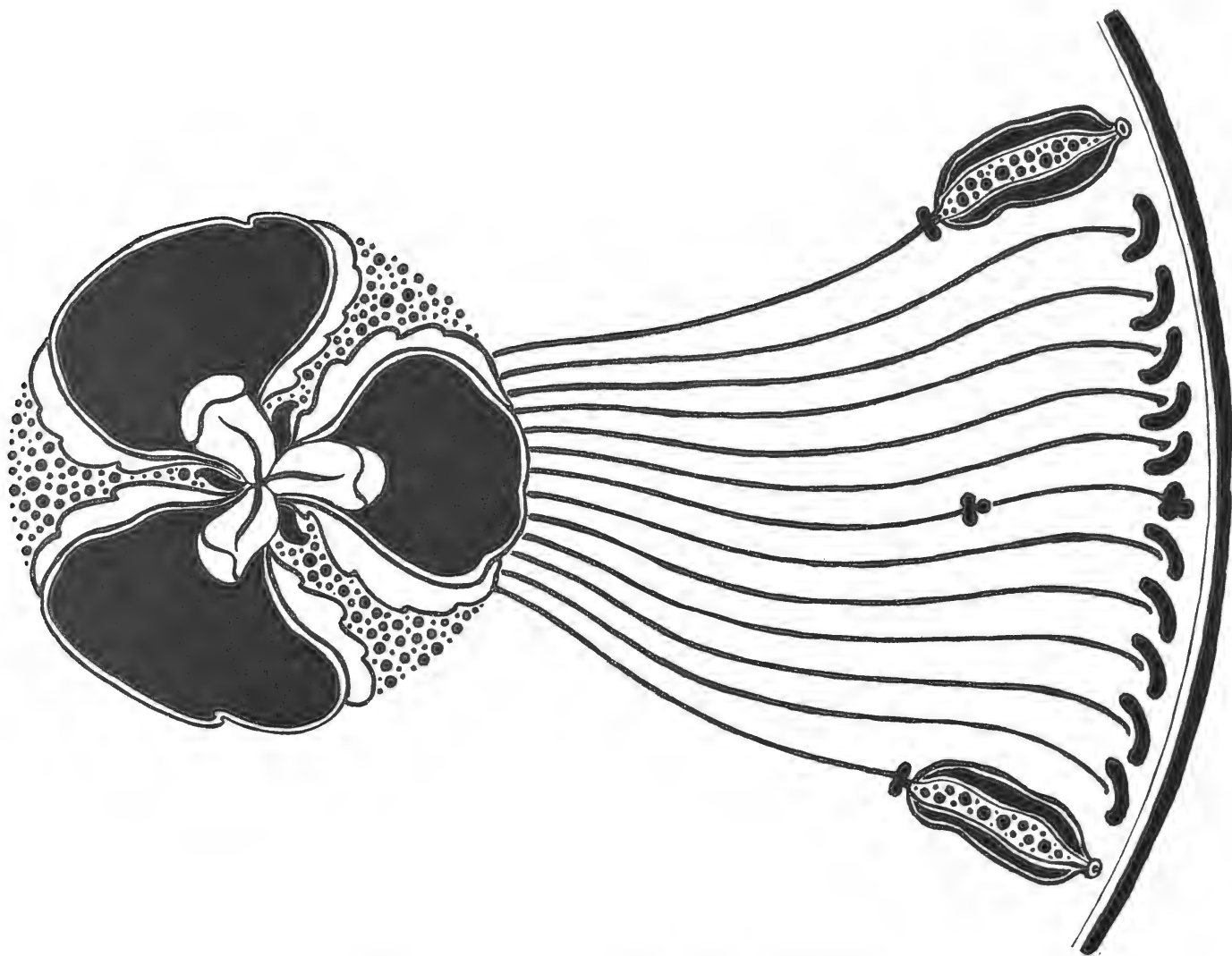
POPLAR DESIGN FOR VASE—SABELLA RANDOLPH

TIN GLAZED WARE

WE are so much in the habit of supposing that whatever is to be known of pottery is known to us that it may come with somewhat of a surprise to many of our readers to learn that at least two kinds of ware are not and never have been manufactured in Great Britain, says a special contributor to the *London Pottery Gazette*. These are known as tin-glazed ware and hard-paste china. Of the hard paste china we do not propose to say anything at present; but a few notes on tin-glazed ware—not so much upon the historic wares of the past, as on the regular everyday make of the present—may not be uninteresting. Since man first made ware, the question of how to provide the porous, rough, unpleasant-feeling surface of the biscuit with a smooth, impervious, easily cleaned skin has been a matter of study and experiment. The hard, semi-vitreous clays, resisting a high temperature, and rich in siliceous, lent themselves readily enough to salt glazing; but this is an expensive, difficult and somewhat risky process.

The suitable clay was not always to be found, and salt, especially in those countries where it is taxed, was a by no means economical article to use for the purpose. Someone having a softer and less refractory clay to deal with hit upon the use of galena; someone else tried red lead, and a vast quantity of cooking ware were and still are made on these lines.

The surface of galena and lead-glazed wares is excellent—bright, clean, generally uncrazed and easily washed—but it leaves a good deal to be desired; it is transparent, and the dark red or yellow of the ordinary biscuit takes on a still deeper tone. Then, again, they are both very readily attacked by acids, some of the lead glaze being easily dissolved by lemon juice. This, however ignorant the peasant might be, he discovered, and was eager to find a ware free from this serious defect, and more pleasant to the eye than the rough red ware. Someone, who, can never be known, discovered that by fusing metallic tin and lead together, oxidizing the mass, adding to the com-



INSIDE OF FLEUR DE LIS BOWL—HELEN PATTERSON

bined oxide a little salt and silica, fritting these together and grinding up the result to a fine powder, produced an opaque glaze that gave to the commonest clays a superior appearance. Slowly, inch by inch, as is the case with all human discoveries, a finer and finer frit was discovered, a purer and purer glaze obtained; till at last a glaze, so white, so pure, and brilliant was evolved that it compared, and not unfavorably, with the white porcelain of the east. Away back in the Middle Ages the Italian potters produced results that have never been surpassed, so much that for the last two or three centuries this class of ware has made no progress whatever.

The cheapening of white earthenware has doubtless had to do with this, for the French, Italian and Iberian makers of "tin-glazed" wares have really retrograded from the positions of their forefathers. A few, such as the manufacturers at Nevers and Blois, make a really high-class and artistic ware, but the great majority confine themselves to making cheap basins, plates and cooking vessels, sold for a few pence in the markets of their little country towns.

The decoration, of the roughest and crudest character, is, as almost all national pottery is, of strong and glaring colors; for this glaze readily lends itself to colors that are almost the despair of the white earthen ware maker. The brilliant scarlet, which is the desire of our home potter, is easily produced on this class of goods, and the greens, blues and oranges take on a brilliance and purity all their own.

The ware to be seen in any market town in Southern France, Spain, Portugal or Italy, is almost invariably of an inferior, dirty yellow gray color, and consists of bowls, plates and jugs, made on the wheel, and showing in the form and outline a certain pleasantness to the eye, which is almost always the characteristic of a purely hand-made article. The decoration, done with a few sweeps of a dauber, is crude; a cottage with a tree, roughly sketched flowers, or those primitive forms that the peasant farmer of every land seems to like. In Britany one or two factories make a quantity of rough ornaments, many of which, owing to tourists, are brought over to England as mementoes. These are a little better; but with very few exceptions the ware is of the roughest and crudest character.

Those who have seen really fine specimens of this pottery would scarcely recognize the kinship of the present degenerate wares. There are in existence specimen plates (the writer has in memory the remains of a dinner service) on exhibition in a little place abroad, which it would puzzle any man to distinguish from first-class china or earthenware, so long as he was not permitted to handle it; and which is quite equal in appearance to any first-class white ware. Of course, it is softer, and more easily chipped and broken, yet the pieces, for there are several, are wonderfully free from crazing, though a century or more old.

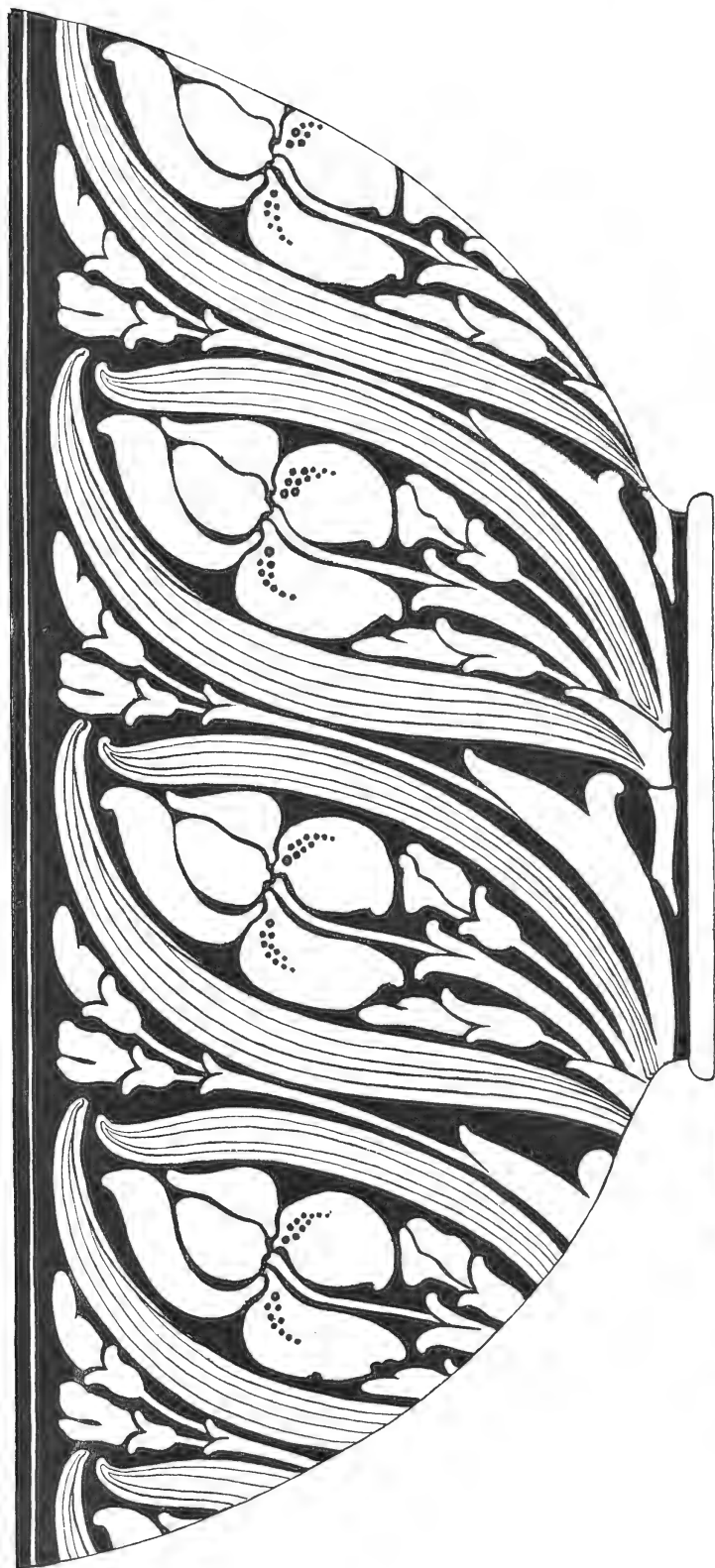
This ware, except in the hands of a few specialists, it is probable, will gradually die out of common use. A few who work in reproducing copies of the great masters of the art, or making ornamental pieces on the same lines, may continue for many years to come; but the ware seems likely, as an ordinary article of commerce, to be doomed. Its makers are seeking new means and methods; for although to produce a poor article is very easy indeed, the purity and beauty of the best extant specimens are difficult and expensive to attain. The increasing price of tin and the cheapening of ordinary white ware must bring it to an end.

STUDIO NOTE

Miss E. E. Page, of Boston, goes to Europe in April for a course of art study.



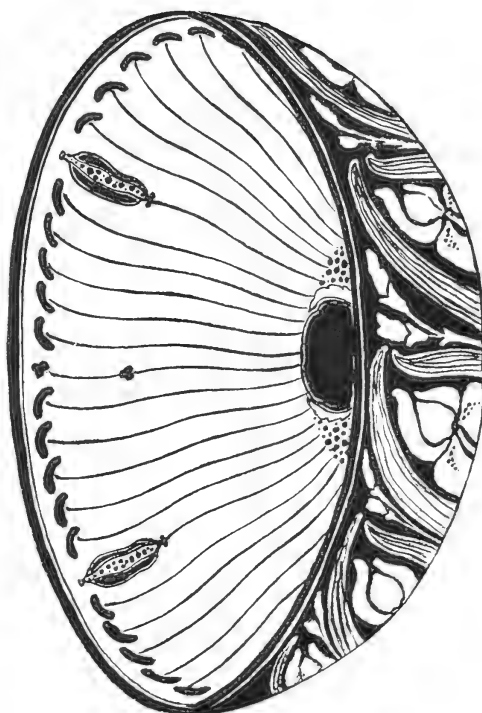
MARIPOSA LILIES—M. E. HULBERT



FLEUR DE LIS DESIGN FOR BOWL

Helen V. Patterson

EXECUTE this design in yellows, orange and browns on a gold ground. Tint the inside of bowl a cream tint, and execute design in gold.



THE CRAFTS

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Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

THE MAKING OF A CANDLESTICK

Frank G. Sanford

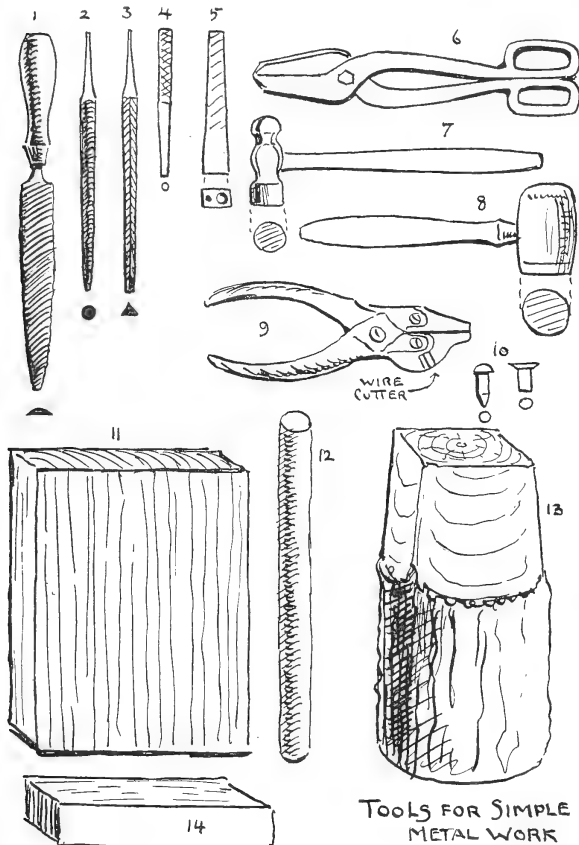
IT is the purpose of the following chapter to describe the construction of some simple candlesticks in sheet metal. There are few tools required and the processes involved demand little skill. Of course one may be as painstaking as one wishes or is able, but fair results can be gotten by an absolutely untrained worker.

The writer believes in the use and the mastery of a few tools. Although it is true of the Occidental craftsman that in his finer work he depends upon a great many delicate tools—all lovers of the beautiful should know that a great deal can be accomplished with a small equipment.

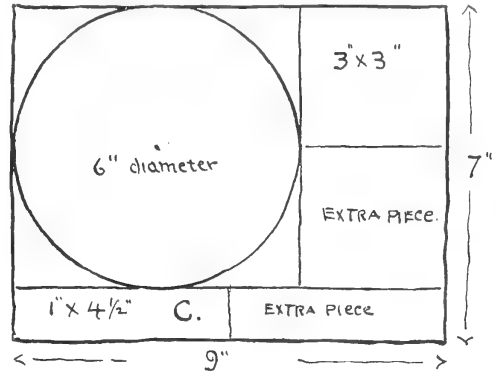
With this preface let us consider the needs for simple metal work.

The following equipment with a few accessories mentioned in the text, will be quite sufficient. (See the plate illustrating tools Illus. No. 1.)

A strong table or work bench which will not vibrate under pounding. (A vise while not necessary is most desirable.)



No. 1.



No. 2.

A piece of soft sheet brass, gauge 19 or 20, 7 x 9 inches cost about 20c. or a piece of copper ditto cost about 25c. retail.

A hard wood mallet—length of head 3", one end of head ground or cut to a hemisphere.

A pair of tinner's shears length 10".

A half round single cut file length 8".

A medium size round file.

A small brad or nail set.

A ball pin hammer head 2½" or 3".

A small rivet set.

A pair of wire cutters and pliers combined.

A block of 2" oak, maple or other hard wood squared on one side or more and not less than 9 x 12".

A section of hard wood log at least 5" diameter about 8" long and square on one end.

A round hard wood stick or metal bar ¾" or 7/8".

An old flat iron or scrap of smooth iron or steel—not too thin.

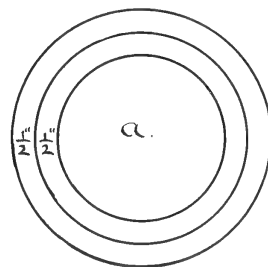
An ordinary draughtsman's outfit consisting of pencil, eraser, rule, compass, thumbtacks and triangle.

THE CONSTRUCTION OF A BRASS CANDLESTICK OF THREE PIECES.

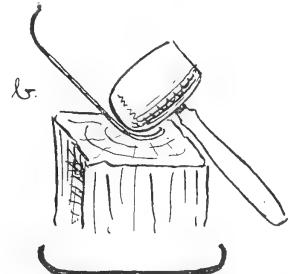
The base.

Consult illustration No. 2. In one corner of the 7 x 9 metal sheet describe a 6" circle close to the edges.

Draw the other plans upon the sheet. Cut out the square which contains the circle and then trim the metal



No. 3.



away accurately to the curve. A word here about the use of the shears. Cut near the point, not at the point for it takes far less strength to cut near the point according to a well known principle of leverage.

File away all splinters and uneven places with the flat side of the half round file.

Describe two circles at half inch intervals inside the disk, see A Illus. No. 3.

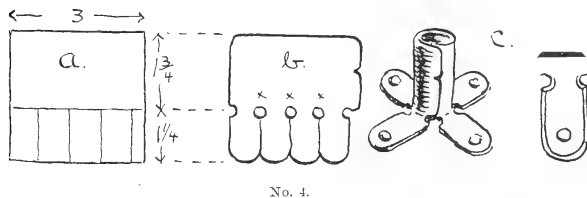
Set the log section (see Fig. 13, Illus. No. 1) in the vise if you have one, if not it may be screwed to a bench.

Holding the metal disk slightly tipped on the end of the log, beat with the mallet between the first and second circle as shown in Illus. No. 3 B. constantly repeating this until an even bend is formed of any depth you wish as C. The outer edge will wrinkle but can easily be tapped smooth.

Light strokes many times repeated, will accomplish more than a few heavy ones. Finish by filing the edge even and true.

THE HOLDER.

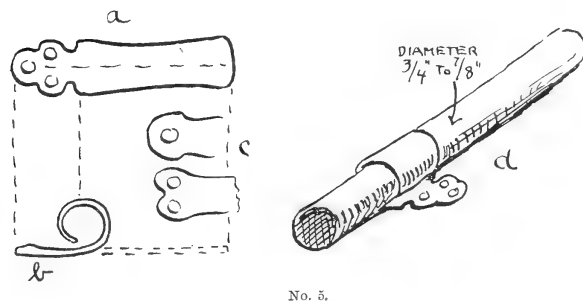
Cut out the second piece measuring 3 x 3, Illus. No. 2, and square it even and true at the corners. Mark the lines as shown in Illus. No. 4. A and then snip and file



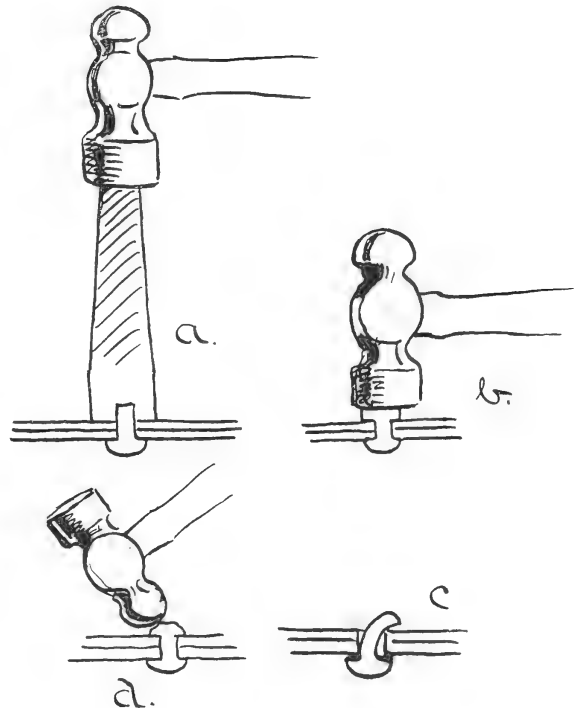
to the shape shown in Illus. 4 B. You will find that with the three files in your equipment a great variety of shapes may be obtained. At the corners punch the holes as shown at x x x Illus. 4 B and then cutting exactly upon the lines to these holes the leg pieces are produced. This piece may now be bent and beaten about the curved sticks which by the way, should be $\frac{7}{8}$ " diameter—the diameter of the common candle.

The leg pieces are next bent out to a right angle with the pliers and their upper edges beveled with the half-round file, Illus. 4 C.

Holes are then punched in the ends—one hole in each piece.



No. 5.



No. 6.

THE HANDLE.

Cut out C Illus. No. 2 and file one end to resemble Illus. No. 5 A or any other simple curved pattern.

Bend up this piece neatly and tightly around the stick.

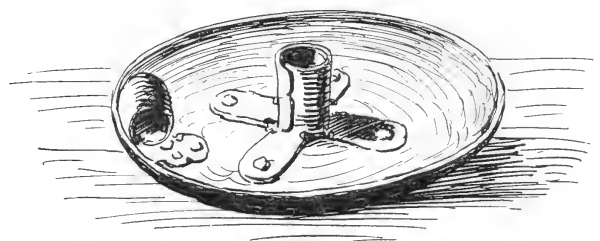
Punch holes as indicated.

All punching should be done upon the end of a hard wood block and the raised edges of the hole carefully filed down smooth.

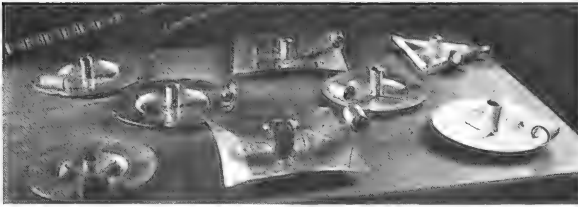
It is essential to good rivetting that these holes be exactly the same size as the rivets used.

Copper rivets may be purchased $\frac{1}{4}$ " long and about $\frac{1}{8}$ " thick for 40c. a lb. These are the easiest to handle but do not look well upon brass. Brass escutcheon pins $\frac{1}{8}$ " thick and $\frac{3}{8}$ or $\frac{1}{2}$ " long may be gotten and cut to $\frac{1}{4}$ " length with the wire cutters.

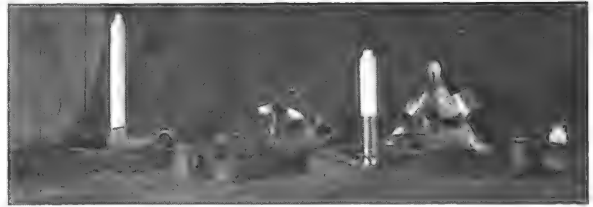
All rivetting is done upon the metal block. Place the rivet through from underneath and then close it down with the rivet set as in Illus. No. 6 A. Tap the top down lightly until it resembles B in Illus. No. 6. By no means hammer it down smooth and thin as it will then have no strength.



No. 7.



No. 10.



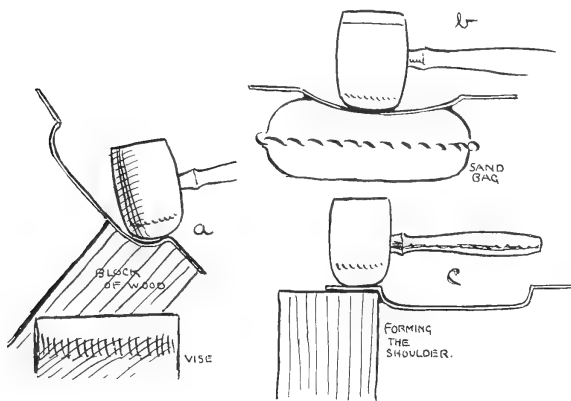
No. 11.

A common accident in rivetting due to too large a hole, and too long a rivet, is shown in C Illus. No. 6. Finish the rivet as D.

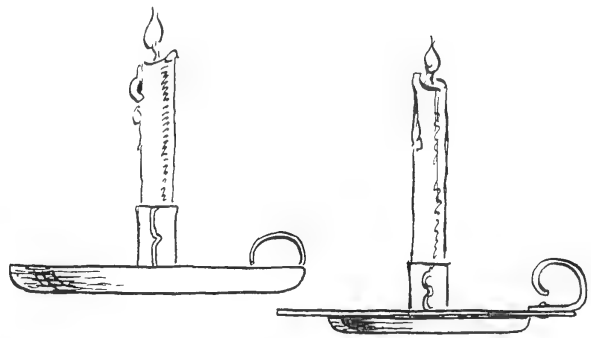
The finished candlestick should resemble Illus. No. 7 or those in the photograph.

to resemble A Illus. No. 8 or by beating upon a leather or heavy canvas pad filled with sand, like Fig. B. in same Illustration.

B shows the first position and C the forming of the shoulders.



No. 8.



No. 9.

Clean the metal with any good metal polish, or a weak solution of nitric or sulphuric acid and water.

Sawdust is excellent as a first drier, then polish with a coarse cloth.

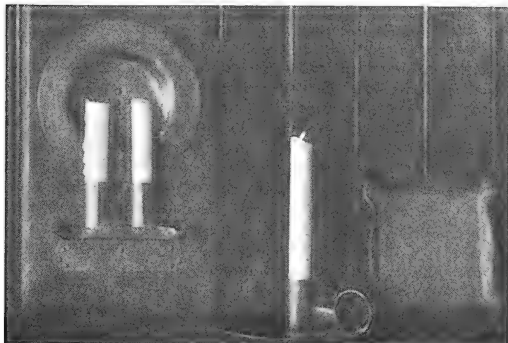
Heat the cleaned metal and rub a thin coat of bees wax all over to prevent discoloring by the air.

Another simple form of base like those shown in the photo is made by sinking the middle part of the metal disk to resemble a dish form.

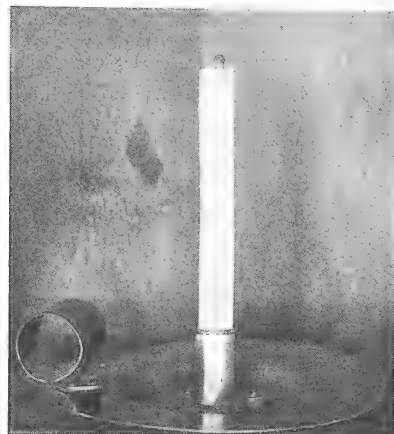
This may be done either over a wood block formed

The element of beauty in these simple candlesticks is obtained by the adjustments of parts, or proportion, and in the filing of the smaller parts as the handle and spreading feet of the socket.

The straight sided candlesticks shown in Illus. No. 11, 12 and 13 are made by beating the sides down over the end of the square block. In other respects they are made in the manner already described.



No. 12.



No. 13.



Newcomb Pottery.

EXHIBITION OF ART CRAFTS

THE Fourth Annual Exhibition of Art Crafts was held last December in the Art Institute, Chicago, Ill. It was gratifying to note how much good work was sent. There was decidedly more metal work than any previous year, and the exhibition of pottery and porcelain was exceptionally fine.

Newcomb College sent a splendid exhibit of pottery, woven linens and embroideries, each piece, whether in clay, flax or silk, showing thought and care from the beginning to the end.

The Robineau porcelains filled two large cases which were the central feature of one of the large galleries. In the case of light color pieces a white silk mull over a dull white made the colors appear as jewels. In the case of dark color pieces dark grey silk muslin over light grey



Porcelain Coupe—Mrs. A. Alsop-Robineau.
Cat design, mat ivory glaze. Inside, lemon yellow crystalline glaze.

satin finish made quite a charming contrast to the reds, blues and rich greens. Heretofore such expensive settings had only been accorded the jewelry but it was thought that the porcelains warranted the change, and it is one of the features of the Art Institute exhibitions that special attention is given to backgrounds.

The Grueby Faience Co. sent a very interesting exhibit, their panels and tiles were exceptionally good.



Silver Necklace, set with green onyx—Emily F. Peacock.

The overglaze decoration of porcelain showed rapid strides in the right direction. The Atlan Club display was excellent, both in design and color, also the work sent by Miss Middleton, Miss Dibble, Miss Peck and Miss Cole.

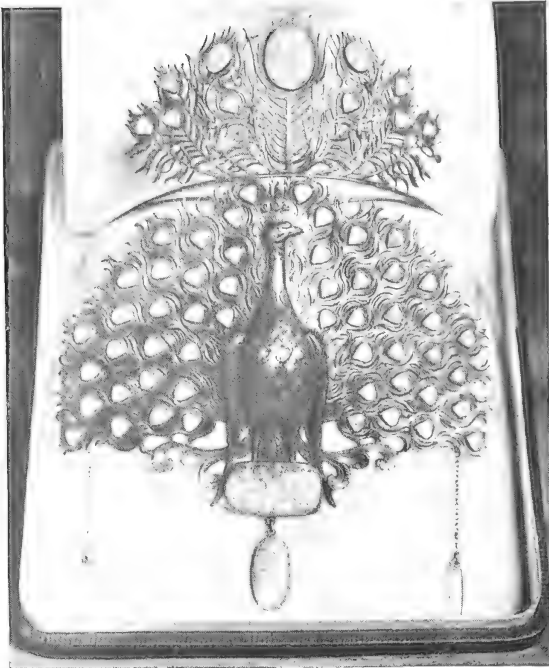
The Wilro Shop had beautiful illuminated leather, and Miss Fleige's work in tooled and cut leather was most interesting. The Swastika shop sent also illuminated leather.

The table silver from the Handicraft Shop, Wellesley Hills, Boston, Mass., filled a large case and well represented the workers. H. E. Potter and E. Stephan also exhibited very fine pieces of table ware, many of their spoons were quaint shapes and enamel was used in the handles. The exhibition of silver jewelry was most interesting and came from the following workers: the Misses Barnum and Carson, Miss B. Bennett, L. C. Lavaron, F. E. Mann, J. Prewton, Emily F. Peacock, I. W. Sanberg and others.

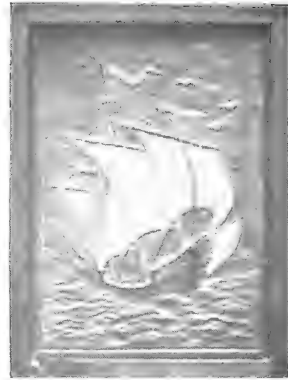
Chas. F. Eaton of Santa Barbara, Cal., exhibited lamps



Newcomb Pottery.



Tiara and Corsage ornament, colored gold and peacock opals—Leonide C. Lavaron.



Grueby Faience Co., Tiles.



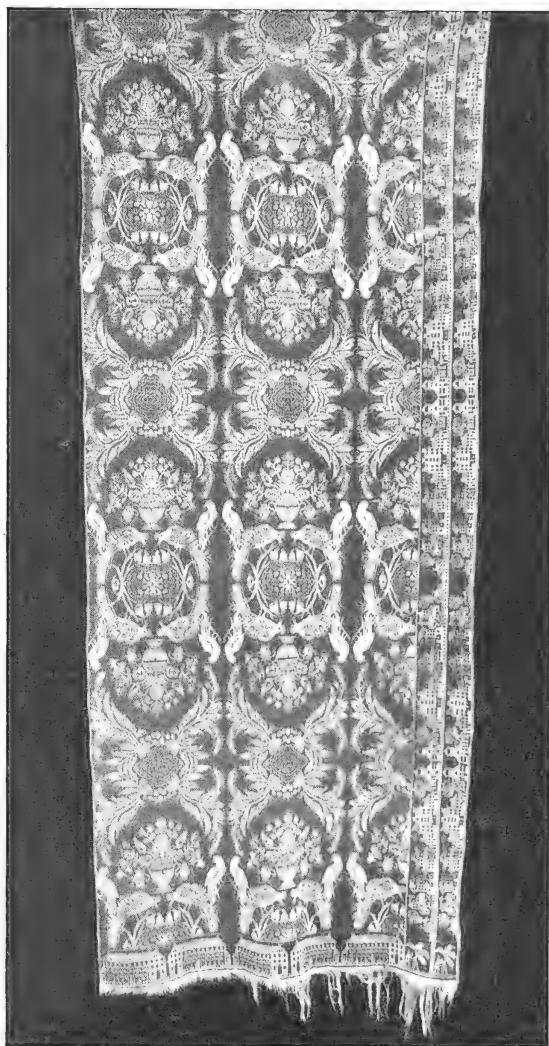
Hat Pin, silver and jade—Essie Myers.



Pendant, silver with blue agate—B. Bennett.



Porcelain Vase—Mrs. A. Al-op-Robineau.
Dragon Fly design, mat green and brown glaze.



Old weavings made in Bethlehem, Pa., in 1820.

in iron, copper and brass repousse, also some very unique and practical night lamps.

H. D. Murphy had some of his original and excellent mirror frames, E. G. Starr and Peter Verberg some of their well known and beautiful bindings, Mrs. Albee some Abnakee rugs, and the California and Arizona Indians a collection of wonderful baskets.

ANSWERS TO CORRESPONDENTS.

H. A.—Read the editorial in the July 1905 *Keramic Studio* on the "Conventional" it will be of assistance to you. In a general way conventional work on china is any treatment of design not purely naturalistic.

For school children's clay work we should think a little polishing with a tool in the leather hard state and a little color oxide rubbed in would be enough finish, but the majolica glazes or the soft Limoge glaze could be used. They are kept by Drakenfeld & Co of Park Place, N. Y. If you fire up to cone 1 or 2, the mat glaze recipes given by Prof. Binns in the November 1905 *Keramic Studio* could be used.

The Photo Chromotype Engraving Co. of Philadelphia will do printing in colors for you very well. Then there is the American Colortype Co. of New York and Binner & Co. of Chicago and many others.

Mrs. S. A. R.—If your burnish silver has turned dark on your steins try any good silver polish, if that will not remove the tarnish, the only suggestion we can make is to repaint with Roman Gold which will give a green gold effect and will not tarnish.

E. W.—You will find a study of hops for a stein in the October 1905 *Keramic Studio*, a design for chocolate pot in July 1899 and for tea set in May 1900 *Keramic Studio*.

Mrs. J. S. D.—For a dinner set it is not necessary that anything but the regular dinner and service plates, platters and vegetable dishes be of the same design although it is rather better to keep the same color scheme throughout, but not absolutely necessary. The salad, game, dessert, fish, oyster and coffee sets may be different, also fruit, ice cream and punch and lemonade sets should be different. The poppy design in red, gold and black could be interesting, you will find an elaborate article on the poppy in the *Keramic Studio* for October 1901 which will be of service to you in designing.

Mrs. E. L. K.—If you have made your Roman Gold exactly according to directions in *Keramic Studio* of December 1905, and it can be scratched off with the thumb nail, it has been badly underfired. It is not absolutely necessary to use tar oil with the fat oil for gold, but one half of each is generally used.

Mrs. M. McG.—It is impossible to say just what is the trouble with your silver not knowing whether it was of a reliable make. Whether it is a flat decoration or raised, we should advise going over it with gold, as silver is very unsatisfactory as a general rule in over glaze decoration, burnish it smooth first. There is no reason why the silver should not be mixed the same as gold.

MARIPOSA LILIES

M. E. Hulbert.

THESE lilies, the "Anemones", grow on the slopes of foot hills but come very late in the spring.

The petals of the flowers grow from a white to a delicate lavender in color and are a yellow green where the dark marking is and there they are quite hairy.

The pistil and stamen are yellow and the leaves are a blueish green.

FOR CHINA.

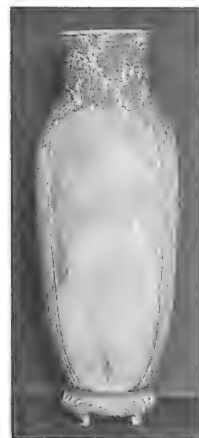
Use Deep Violet of Gold, Brown Green and Moss Green, Lemon Yellow and Ochre for the flower. Yellow Green, Shading Green and Brown Green in the leaves.

FOR WATER COLORS.

Permanent Blue, Crimson Lake, Olive Green, Hookers Green No. 1 and No. 2 and Gamboge.

ROBINEAU PORCELAINS

IN MAT AND CRYSTALLINE COLORED GLAZES



Vase. Mat Ivory glaze running into semi-mat glaze at the base. Chrysanthemum design incised on white ground.

The Robineau Pottery, Syracuse, N. Y.

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KUT-PRICE-KATALOG

ARTIST'S MATERIALS

LEE ROESSLER, 116 S. High St., Columbus, O.

Monthly Design Competition

June Competition Closes April 15th.

The color study for June will be the single yellow wild rose by Ida M. Ferris. It is proposed to fill the June number with roses, naturalistic studies, decorative and conventionalized applications. For furtherance of this plan the competition has been arranged as follows:

Naturalistic Study of Roses

Wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by *explicit* directions for execution in mineral colors.

First Prize, \$8.

Second Prize, \$5.

Decorative Study of Roses

Wild or cultivated, arranged in panel 8 x 10 inches, black and white wash drawing. This must be accompanied by color scheme and application to some tall ceramic form.

First Prize, \$12.

Second Prize, \$8.

Salad Set, Bowl and Plate,

Motif conventionalized. Rose, wild or cultivated, black and white wash drawing to be accompanied by a section in color and careful directions for execution in mineral colors.

First Prize, \$10.

Second Prize, \$6.

Open to Everyone

No one is excluded—Non-subscribers, foreigners, former prize-winners, are eligible. Mark with fictitious name or sign, same to be on envelope enclosing name and address of competitor.

A color scheme should be sent with each design, at least a section of the design in colors. Between two designs of same merit, the prize will be awarded to the one accompanied by the best color scheme.

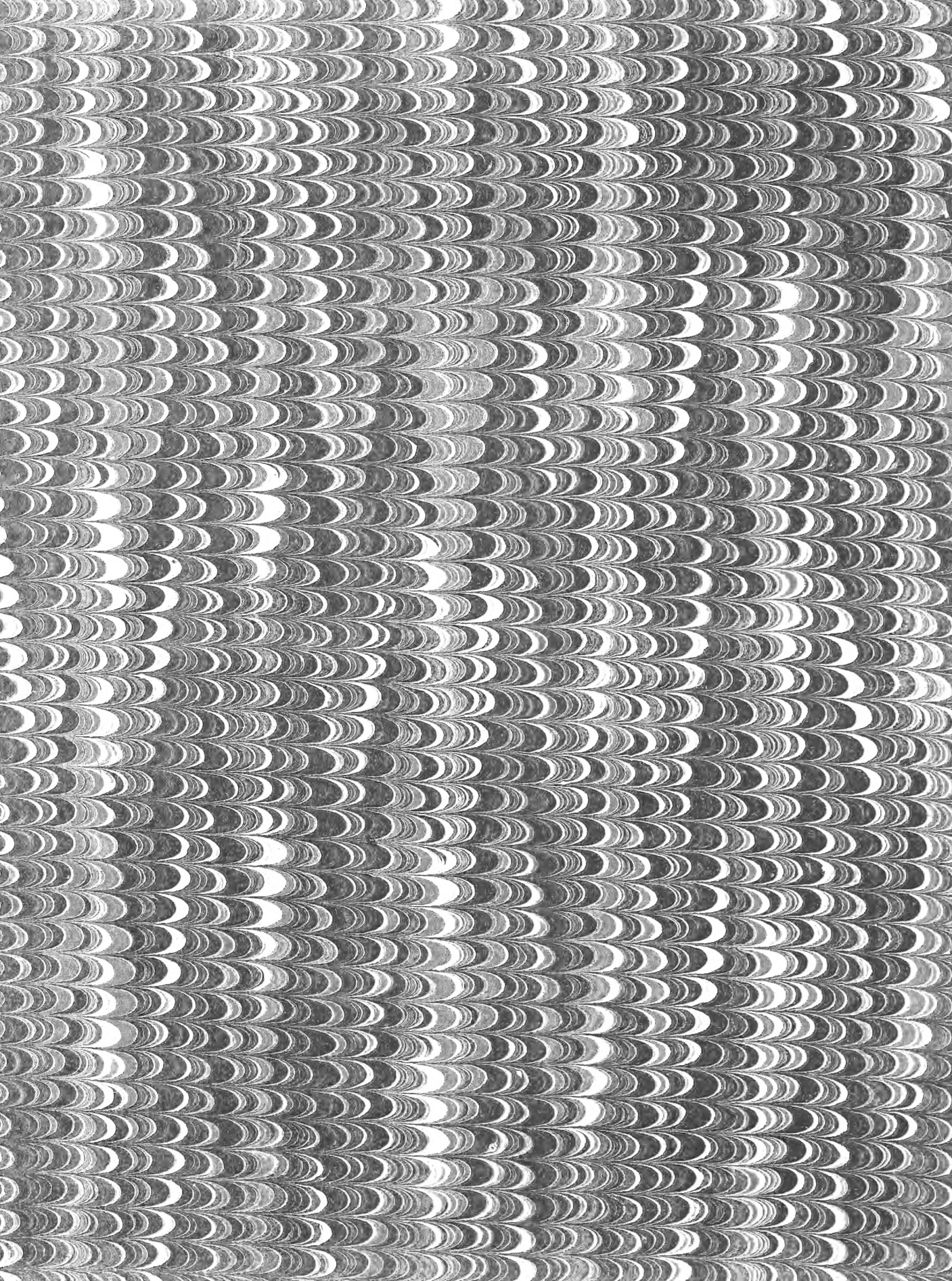
Designs must not be traceable to any existing pattern. All work should be mailed flat. Designs receiving mention will be considered for purchase. Send return postage for all designs submitted.

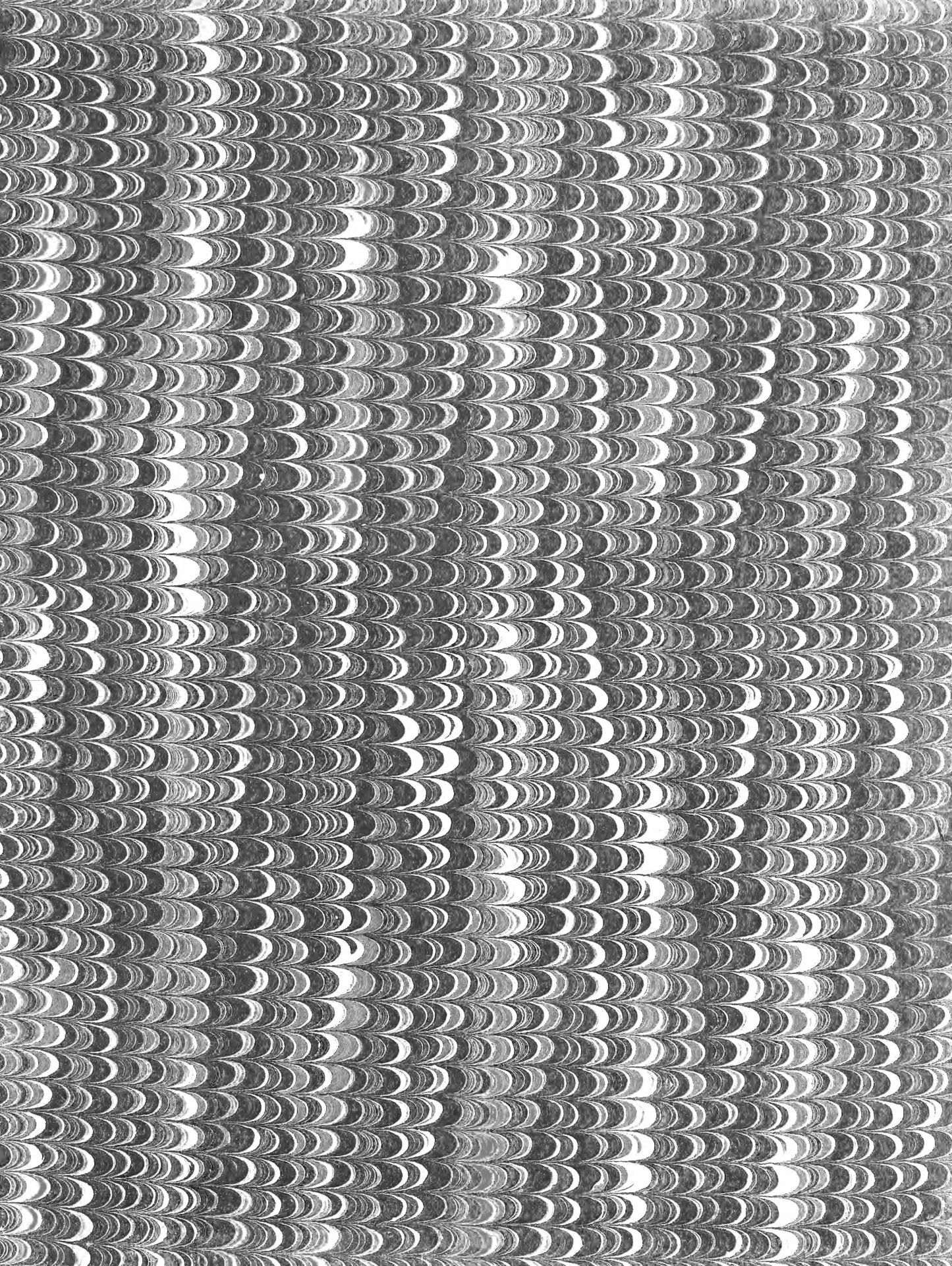
Each design must be made separately and not overlapping another. Any number of designs can be submitted by one person.

Designs from foreign countries should be sent by mail, *not* by express or Parcels Post.

The Jury reserves the right to withdraw any prize for which there is no sufficiently worthy design.

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